

THE ETUDE

PRESSER'S MUSICAL MAGAZINE

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JULY 1921

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THE ETUDE

JULY, 1921

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VOL. XXXIX, No. 7

Perpendicular or Horizontal

Carries of musical art, from the beginnings of our technical study of the best methods of writing, have been swaying between two poles. Some will contend that the greatest in musical art is that which is based upon a contrapuntal, a melodic or horizontal treatment of the subject; that is, that harmony is secondary and the greatest compositions are those in which many melodies are artistically interwoven. Others insist that modern music should be regarded perpendicularly, that we should listen for series of beautiful chords. Eugene Goossens, one of the most talked-about composers of the modern school in England, in a recent issue of the *Musical News and Herald*, gives his opinion upon the subject:

"The difficulty which arises in dealing with present-day work from the emotional standpoint has its origin in the fact that so many listeners mentally adopt a horizontal rather than a vertical attitude towards what they hear. This may sound crude, but it is none the less true. I mean that, instead of 'sensing' the actual successions of tonal values or uprights, they attempt to construe these successions in a horizontal sense, just as formerly they traced the progress of a melodic line. It seems to be forgotten that a single chord or succession of related chords may prove as excellent a medium for emotional expression as any string of related single notes. In other words, the same idea may be conveyed on the harmonic as well as on the melodic plane. Hence the difficulty of rapidly assimilating a moving succession of combined sound-values, as opposed to the equally effective but more obvious process of melodic sequence.

"In these days of shifting chromaticism, it is the result of the combined rhythmic, harmonic and melodic effect, and not necessarily harmony or rhythm or melody by themselves, which is designed to convey the emotional meaning. From a modern point of view the thematic interest, though in no wise subservient to the harmonic, is thrown into relief not so much by continued reiteration, or insistent employment of familiar melodic figures, as by the emotional consistency of the underlying harmony, resulting in an impressionism of sound wherein the theme itself is but a means to an end. 'Tune' being to some people the beginning and end of all musical expression, it may be safely added that, contrary to all preconceived ideas, 'tune' plays as large a part in modern writing as it formerly did in the old. It exists in every known work of any value, for those who have ears and intelligence to hear it."

Four walls do not make a conservatory, but "just the same" the well-equipped studio has a wonderful effect in drawing pupils.

The Stillman-Kelly Fellowship Plan

EDGAR STILLMAN-KELLY, whose musical works have won him the highest distinctions in Europe and America, makes his home at Oxford, Ohio, where he is the recipient of the Edgar Stillman-Kelly Fellowship at the Western College for Women. There, in a delightful community, amid cultural surroundings, in a cozy home, Mr. Kelly is enabled to work at his art under conditions of the most favorable kind. Save for one day a week spent in teaching at the Cincinnati Conservatory and for the lectures and addresses at the Western College, Mr. Kelly has all his time free for the development of his art.

Unless a composer of serious music has the good fortune to turn out now and then some of the lighter songs and piano

pieces (as did MacDowell), he has at this time small hope for receiving sufficient reward to enable him to live and go on producing other works of a high type. Richard Strauss is said to have received large royalties from his symphonic poems and operas, and Puccini has grown rich through his operatic productions. Such cases, however, are very rare.

Here in America we are making provision for the endowment of huge orchestras, great music schools, organizations for the publication of serious works; but what about the composer himself, the creator who produces the music? How is he to live and to keep in condition to do momentous works? Apparently the plan of Western College is one of the best solutions.

Universities everywhere provide for the endowment of fellowships which enable men of genius to do research work without being compelled to show a profit. As a matter of fact such research has led to many of the great industries of the world. Think of Roentgen working alone in his little laboratory at Würzburg and stumbling across the X-ray! Think of Charles T. Hall and his researches at Oberlin which made the manufacture of aluminum economically practical! (No wonder he gave millions back to his Alma Mater.)

The example of Western College may well be followed with similar fellowships for really great American music workers at other universities. When a man is willing to give up gainful opportunities for service to his art, our leading educational institutions can do not anything better with the large means that are now coming to them than to provide for the future glory of our musical literature by providing for its makers.

Harvey D. Gibson, president of the Liberty Bank of New York City, the youngest bank president of the metropolis, paid his way through college by means of his musical gifts. Scores of young business men have been helped along in their youth by selling their musical ability. We know of one prominent business man who once played the bass drum in a dance orchestra at six dollars a week. President Harding played baritone horn in the Marion Silver Cornet Band.

A Puzzled Father

To THE ETUDE:

As I have a daughter to educate, and we are taking THE ETUDE by subscription, will it be possible for you to have some of your people treat the subject of the place music should occupy in a girl's education, assuming, of course, she is a girl coming from the ordinary home, whose parents are not wealthy.

In other words, the ground I desire covered is some of the reasons why, if there are any, a young lady should be educated in music, rather than in domestic science, dressmaking and things of this sort.

I used to feel that music had a large place in a woman's education; but modern conditions have caused me to wonder whether that is true or not.

By way of introduction, will say I myself am a college man, and I am writing this letter in the hope I may find "more light" upon the subject suggested, or something similar.

Thanking you for any attention you may give the matter, I am,

Cordially yours,

This subject may be covered with very few words. If our friend has in mind the study of music as a profession, we can safely say that the average girl who will work and who has

talent can make as handsome an income at music as at any other profession. If he is thinking of music as an integral part of a well-rounded intellectual training, it is wholly indispensable. If he is thinking of music as a parlor accomplishment, or rather as a part of the daily home life, we can only say that in scores of homes the ability of the sister or the mother to play well and sing well has brought a spiritual uplift that has sustained the whole family and inspired every member to nobler ideals and greater activity. Whether one thinks that this is better than domestic science or dressmaking is not the question. We have to eat and we have to wear clothes; but so do the humblest peasants. We want beautiful well-made houses, and we want beautiful well-made garments; but as we reach above and beyond the material we find that music is one of the inspiring forces which lead us to procure the wherewithal to have fine things and enjoy them. In modern educational life, the larger universities are paying more and more attention to music every year; only in a few of the smaller schools has the interest lessened.

The Carnegie benefactions—libraries, organs, etc.—have been of very great benefit to all parts of the country. The pensions of college professors plan has been turned in the direction of insurance annuities for these teachers. The demands for funds for "out-and-out" pensions was too great. One queer regulation was that the old-age pensions did not apply to members of the musical faculty, except, we understand, in the case of a few professors who were careful not to have taught the practical branches of music. A queer legislation for the bequests of a man who loved music so dearly.

Throttling Art

PARIS is justly excited over the plan to tax all pianos. The folly of subsidizing art with one hand and choking it with the other must become apparent to the Parisians sooner or later. There are few cities in the world where art is so much loved or where it is so inexpensive. The Galleries are crowded like our department stores at Christmas, the concerts and the opera are usually jammed to the doors. The government has for years been fostering all these things with a generosity which has won the praise of the world. Now comes the discussion of the tax on pianos, for homes, students, teachers, etc. Surely, the wiseacres must be asleep in "The City of Light."

Sir Walter Parratt said, upon the occasion of his eightieth birthday a few months ago, "I shall retire when I begin to think I do anything well." That is always a good time to stop, because it means you are "slowing up," anyhow.

And Everybody Laughed!

"How old are you, Bill?"

"Sixteen to the traffic cop."

And everybody laughed. It was a great joke. Of course, Bill was only fourteen and a half, but he would pass for sixteen. Since he had been running an automobile for a year, in violation of the law, it was necessary for him to lie about his age.

It never seemed to occur to these people that the foundations of honesty are established in childhood and youth. They never stopped to realize that by encouraging a boy in this special "getting-away-with-it" kind of a lie they are among the thousands who are undermining the moral props of our country, making way for waves of crime far greater than that through which we now are passing, unless something monumental is built to dam this fearful tide. We have offered "The Golden Hour" ideal with its indispensable background of music as a possible remedy. The magnificent endorsement of many foremost Americans, the efforts of our *Etude* friends everywhere to help in putting this ideal into practical school work, is a cause for greatest rejoicing. Please do not stop until you have enthusiastically carried the message of "The Golden Hour" to every influential clergyman, school teacher, Sunday-school teacher, club leader, journalist, city official, banker, professional man, merchant and labor leader of your community.

East and West

MR. AND MRS. STOERS, just returned on a furlough from the far interior of China after fourteen years of missionary service, stopped to see us the other day. They wanted the instrument built to resist tropical humidity. The notice had appeared in a few lines of tiny type in *The Etude* some years ago. The instrument was manufactured in Scotland. (Quite an international musical query.) They told us that it was almost as hard for the average Chinaman to get accustomed to our scale as it was for the average occidental to get his ear attuned to the multi-toned oriental scales. Anything in the pentatonic scale, their own five-toned scale, they could get readily. For this reason they delighted in the tune of "Auld Lang Syne."

Western music is making astonishing strides in the Far East. Recently we received a journal known as *Musical Japan*, from Tokio. It was well published and had interesting pictures of Japanese musicians in Bond Street clothes, performing upon all manner of modern instruments. We read the little book right through from the last page to the front and did not understand a word. But we could understand the music and examples and knew that our friends of Nippon were working in the same cause in which we have been working. Surely that is a bond which we hope will bring us closer together and do away with the war-making prejudices of the radicals and the race-hatred agitators. Here is a copy of the front page of the book—that is, it is what we would consider the front page—but it really was a back page for the Japanese. It is the advertisement of a piano firm. Only by seeing such things as this can we realize how our wonderful art is spreading throughout the world.



An Argentine music importing house sent some sheet music, copies of popular tangos, to New York to have them cut for player-piano rolls. When the rolls arrived in Buenos Aires they were played before prospective customers, who could hardly identify the music, although it followed the piano copy exactly. The rhythm, the "something" was missing. Notes only tell part of the musical story—it is how the player delivers the notes that really counts.

A Remarkable Gathering

In the August issue of "The Etude" we will present a report of one of the most significant gatherings of music teachers held in our country—The Thirtieth Anniversary Banquet of the Philadelphia Music Teachers' Association. Music teachers have made immense advances in compelling recognition for their profession and this occasion proved an unusually successful step. Every American teacher will take a pride in this article.

THE ETUDE

"EVERY student and every teacher of the playing of the piano is, of course, vitally interested in what materials to use. The playing that we do today has come into the race of the artistic world what might be called a battle of methods. It is usually a battle waged by the little personalities and not by the great master teachers or by the great pianists. This always has been the case and always will be. Imagine, for instance, the very finest method of playing piano as practicable. Let it be a method without flaw, perfect in every detail. At best it is but something like an architectural plan. The more exact, the more rigid it is, the more is it like such a plan. It might be a wonderful draft for a certain kind of a house made, let us say, of stone, for a certain location, in a certain part of the world. The same plan executed in brick or marble or wood or stucco would be ridiculous. Do I make myself clear? What is a fine method for one pupil is very likely to be a very poor method for another."

"For this reason I have always believed in the greatest possible elasticity in methods. The more elastic, the least arbitrary, the better the method. The real teacher is the man who has remained unfettered and has that the hands of his pupils remain unfettered by any method, even though that method be of his own making. Every student should be handled as an individual. What is good for one may be very bad for another. The well-schooled teacher is inclined to teach negatively as well. He lets the pupil have a certain amount of artistic latitude and he says anything that is conspicuous, he corrects him, but does not say, 'This is the only right way to do this or play this. Be careful not to do it in any other way.'

"Many roads may lead to the same goal and the best method is that in which the individuality of the student is developed and not that in which the teacher endeavors to enforce his own individuality or his own methods upon the pupil. For this reason the teacher should never be a slave to any one method, but feel free to take the best of all, because in every method there is something good. Since no student should be confined within the limits of any one method, course or series of studies, how emphatically must it be said that to hamper the teacher in any similar manner virtually makes a kind of musical slave of him.

"To hamper the teacher, to compel him to 'take one course and no other' is the very height of artistic absurdity and has been one of the greatest obstacles in the progress of the art in many parts of the world. When a state, a society, a group or a conservatory attempts to legislate as to what the teacher may use or may not use, stagnation is likely to begin at once.

"Let us take the case of Hungary, for instance; the Akadémie of Budapest, an institution of the very highest standing: the student, however, in order to pass his government examinations, is required to play on certain materials, namely, preludes and fugues, but of certain prescribed length, with certain fingerings, phrasings, expressive marks, etc., and as arbitrary as the police regulations for crossing the streets. However, the law is laid down so that the teacher whose artistic judgment inclines him to use a certain edition cannot do so but must use one prescribed by the state. He cannot use certain pieces or studies which he in his own experience knows to be good, until he has employed the method the state has listed. This is of course a violation of freedom, but it is degrading to the progress of the art, insulting to the judgment of really progressive men and women with fresh ideas, and to my mind, a retrogressive step in these modern times. Such injustice is not to be tolerated."

"As a result of this, the hands of the teacher are trained in a way which is horrible for the artist to think about. The result is that the most progressive teacher must be done in and must compromise with the state regulations. What teacher of high repute is going to endure being told that he must use a certain method, or a certain edition, or a certain fingering or he will not be permitted to follow his profession? In many music schools of the world a certain outline of material is recommended—crossing from the early to the upper



Freedom in Music Teaching Methods

An interview with the Distinguished Piano Virtuoso-Composer

ERNO DOHNANYI

Secured Expressly for the ETUDE

BIOGRAPHICAL NOTE

(Erno Dohnanyi was born at Presburg, Hungary, July 27, 1877. His father, a well-known teacher of Mathematics and an accomplished amateur musician, was his first teacher. Thereafter he studied with Karl Forster, Stefan Thomas, Hans Koessl and, for a very short time, with Eugen d'Albert. He graduated in 1897 from the Royal Musical Academy of Budapest. His first piano recital, which occurred in the year of his graduation, was a pronounced success. He then engaged to make a tour of the English, Continental cities and also of Great Britain during the following year. In 1898 he made his first American tour, which was followed by another in 1900. He then toured Europe, after which he became Professor of Pianoforte Playing at the Royal High School in Berlin, where he taught for eleven years, Mischa Levitski among his pupils. He now resides in Hungary. His compositions were highly popular in Berlin and performed in concertos and as a permanent feature in the literature of the instrument. In fact, his compositions show a lofty idealism combined with an intimate, finished technic, great subtlety and unusual strength.)

Neglect of the Ear

"Possibly one of the best ways of maul training has been the neglect of the ear. It is the custom for pedagogues to prate about this and then do nothing. In fact the very words have become a sort of phrase of little meaning whatever. In recent years I have been much interested in the philosophy of Alexander Kováts, a music teacher whose work is practically unknown outside of Hungary. It was Kováts' idea that music should be taught exclusively by ear and that the child should be taught to sing exclusively by ear. In fact the child is compelled to sing just as soon as it is able to sing. Little tots just out of babyhood, who show an inclination toward music by humming a few tunes, are eligible. Then the child is taken to the keyboard and taught to play little pieces by ear. He is taught to build scales, make little chords, taught to invent little tunes for himself and do all manner of things which add to his musical delight. Music becomes a game to him, but it is strictly a musical game without supernumerary material."

"Not until the pupil has studied at least two years is the little one even taught anything about notes of any kind. All the training is by ear. The report that comes to me is that at that time the note reading advances far more rapidly than by other methods. This is, of course, contrary to all our previous practices. We were always taught that to play by ear was one of the evils without the liberty of the ear. This is given to the child to sing and sing all Hungarian songs. It is one of the saving graces of modern systems that the works of the great Cantor are not neglected. There must be also liberal use of finger exercises, octaves, scales and arpeggios. When Mischa Levitski first came to me had had an excellent training in advanced work, and it might seem unnecessary in such a case to employ scales. Yet I had them every day and liberally. There is nothing to take the piano out of the piano, to gain a certain facility in playing the keyboard."

"Clever is also indispensable, but as many of his music are so very dry that the wise teacher uses only studies carefully selected from the best of his works. Why punish the pupil with hopelessly dull stuff? Mozart, Clementi and even Hummel are also necessities if the pupil is to acquire the classical background which every artist must have. I know that such a writer as Clementi is being slighted in these days; but it is art is losing rather than gaining by it. Let us have more and more of Clementi and his contemporaries."

is being slighted in these days; but it is art is losing rather than gaining by it. Let us have more and more of Clementi and his contemporaries."

One of the most valuable in current training for the piano is that the so-called modern technic, the technic of Liszt, Chopin, Schumann, is introduced, as Americans say, "entirely too early in the game." Neglecting the works of Mozart, Clementi, Haydn, etc. and dashing at once into the waltzes of Chopin, the sonatas of Glinka, the works of Liszt, Schumann, etc. leads to nothing of Dussek and Ravel, just as soon as the more digital dexterity is secured, is really a curse of the times. By means of intensive technical exercises, practiced for extreme periods of time, the pupil acquires quite an astonishing technic. Immediately he demands the *A-flat Ballade* or the *Sixth Rhapsody*. He secures a set of the violin sonatas and feels a few friends and admirers into believing that he is a wonderful pianist. The real musician is never deceived. He can tell at once whether that musical training is there or not. Mozart wrote seventeen sonatas, twenty-eight concertos, three fantasias, and fifteen sets of variations. Not all of these are of equal merit; but until the student has learned to be of them, he should keep his hands off modern material. Mozart is only one of those of his period whom the student should master. Haydn is a rich mine of musical pedagogical value.

"How will the real musician know whether he has done this not? By a certain finish, a certain subtlety, a certain flavor and a certain style. He can tell of them, he should keep his hands off modern material. Mozart is only one of those of his period whom the student should master. Haydn is a rich mine of musical pedagogical value.

The expert on composition is able to identify a masterpiece from an imitation, the real musician knows the difference from the fraudulent. 'Ah,' you say, 'What is the use?' The public will not know. But the public does know. That is the reason why some pianists come up in a night and disappear forever after and why others keep on gaining in popularity year after year.

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to teach by such a method whether he wanted to or not. That is if he did not teach in such manner his pupils could not receive the same credits in examinations as those who received them. Can you imagine anything more stifling, more unjust and more aristocratic? Real artists teachers will never be content to have a kind of musical policeman stand in the road and, by the raising of the hand, tell them whether they shall go in this or that direction."

What the Word "Sissy" Did

By Robert M. Crooks

At a home musicale a young man was asked to contribute to the program. There was a wistful light in his eyes as he replied:

"How I wish I could play even as much as I once could! At home I was the only child and had pretty much my own way about things. When I was five years old my parents had hopes for me in music, for I could hum almost any tune I heard. They called a teacher who, on account of my age, doubted if I could learn to hear and could not read; but he said he would give me a trial. I remember it very kind, and taking me on his lap he made a sort of a game with the lines, spaces and notes. How well I remember how much interested I was. I learned several little pieces of which my parents were very proud.

"I had to discontinue lessons on account of a sick spell and did not resume my music for three years. I continued to follow music and could play most of Heller's easier studies and a fair amount of easier sonatas. Then my foolish days came. Some boy came and said it was very 'sissy' to study music; and some of the spiteful ones would say, 'There goes a sissy for his lesson.' Being over-sensitive, the remarks upset me. I would not practice unless driven to it and would sink up always when going to my lessons, which, despite my foolishness, I had to go to. My teacher heard of the idea I was forming and tried to mollify me. I persuaded my parents to allow me to quit lessons just as I was entering upon great things. When I grew to be a few years older I regretted I had not been made to practice and continue my lessons even at the point of a smart gad. Sometimes I try to play, but my fingers have lost their suppleness. I am engaged in work which calls for a manly strain and I find my hands stiff. And to think I might have been a teacher or performer at more lucrative and pleasant work. For I love music above all things."

Another young man, who had lately been playing the classics and who was soon to leave for a tour of the country as an accompanist to a singer on a Chautauqua circuit, happened to overhear the first young man's remarks:

"It was the same with my, my friend," said he. "It was dubbed 'sissy' just like you. I explained to my father, who said: 'I'd rather be a sissy any day than a nimby,' and that was the reply I gave my tormentors."

"Well, you are no sissy, that's evident," replied young man No. 1, "but I'll have to confess I am the nimby."

Deep Breathing vs. Nervousness

By Elizabeth A. Gee

You have often heard of breathing exercises of course, and probably, unless you are either an opera singer or an under-water swimmer, you thought you would not need to bother about such things.

Perhaps you do not need the exercises, but you do need the deep breathing. Breathing is a very important little matter—you know what would happen if it were interfered with!

With this idea in all the air that your lungs will hold and let it go slowly, and do so again and again, you take in a great deal more oxygen—to take the same length of time than when taking short breaths. This oxygen is a tonic for the blood, and the blood is mighty glad to get it.

It makes the blood redder.—You will not have headaches or such ailments.

It puts you in a good humor.—You will not be cross or irritable!

It makes you feel bigger.—You will want to accomplish more!

It makes your mind more alert.—You will want to do your tasks with greater skill!

It makes you calm.—You will never be nervous, and playing for others will be a real joy!

Why? Because you will play well.

Why will you play well? Because you will feel well.

Why will you feel well? Because you breathe deeply.

Motives and Melodies

By Philip Gordon, A. M.

One everybody knows. It is from the *Funeral March* in Beethoven's *Sonata*, Op. 2, No. 3.



The voice leading should be examined carefully; the tenor is the same as the soprano in contrary motion. The bass preserves an independent motion. This passage, short as it is, deserves a good deal of study. The insistent repetitions of the short bass note, the contraction of the time and the simultaneous crescendo produce an emotional effect of great intensity.

Augmentation

Augmentation is not so frequently met with unless of course, in Bach. The best instance we can recall just now is from the second act of *Parsifal*, in which Wagner repeats:



But many a time the imitation is hidden in the texture, as in the last line or so of Schumann's *Ende vom Lied*, Op. 12, No. 8.



Of course, the construction is clear enough when marked as we have done, but editors do not always indicate these very subtle points.

Augmentation is the process of augmentation. A motive is said to be "augmented" when the notes forming it are given a decreased time value. When the motive is "diminished" the notes forming it are given with reduced time value. Instances of both augmentation and diminution are to be found in Bach, and these effects are freely used by other composers. Beethoven used both with telling effect. Of the many possible illustrations of diminution we choose

The Rural Music Teacher's Pay

By Alice Graham

required of you in return for this privilege is to play and lead the singing in chapel each morning, arrange some choruses for the close of school, and furnish music for public entertainments. Please submit your testimonials for the Board to consider, and if satisfactory, we will offer you the position.

(Signed)

"Principe."

These schools secure music teachers. The Principal feels that the music teacher is making enough, for his grade teachers receive less. The grade teachers, getting \$65 to \$75 per month, feel that the music teacher makes more than they. No one considers the cost of preparation of the music teacher, if she has had the right kind. Nor do they consider the arduous nerve strain in teaching thirty or forty individual music lessons. Even from a business standpoint, is not the teacher entitled to a reasonable per cent. of return upon her investment, even as the business man?

A deplorable result of the poorly paid music teacher in the public school is a low grade of teaching, cheap music, low ideals, careless instruction. Art ideals are lost. Should their pupils go to higher institutions of learning, they could secure no credits for the music work they had done.

If we are to become a musical nation, are we fostering the correct standards? Music is needed in the rural districts, where there is a dearth of entertainment. Of all none is so potent as music. Presidents have come from the country; why not musical talent of eminent merit?

How They Earned a Musical Education

By DR. ALLAN J. EASTMAN

An Inspirational Article made up of Hard Facts that May Help Many Music Students who are Wondering What to Do Right at This Moment

The Editor of *The Etude* informs me that he receives numerous letters from time to time, from ambitious students who "do not know which way to turn" to help themselves in getting a musical education. As a rule, the student, who cannot, with his own ingenuity, devise ways to make good, is lacking in that great attribute "initiative." That is such a student lacks a "self-starter." He is waiting for someone to come along and cajole him up. There is no better way to get to just in the world just now than to be a self-starter. That's what I did. I had an inspiration. I went to the director of the course and asked him if he would not hire me as an usher. He was amazed at my size, but offered to give me a trial. Being mature for my age, I was already in long trousers and I remember that I tried to stretch up and appear very tall. I must have annoyed him immensely.

This plan not only gave me an opportunity to attend the afternoon events in the course in the course of a few days, to see the leading artists and lecturers of the day, but I seemed a little queer at first to showmen of the former wealthy friends of my grandparents to their seats, as the other usher employed were a somewhat reprehensible crowd of uneducated, beer-drinking ne'er-dwells. However, I soon learned the truth of Thomas Jefferson's famous axiom, "Pride is the most expensive way to live." More than this, I was able to change the situation by inducing the director to install a whole corps of high-school students as ushers with the writer as a kind of patron, at an increased wage.

Get a Self-Starter

Fortunate is the student who early in life installs a self-starter. Before telling you of the way in which most of us helped themselves to acquire a musical education, permit me to indulge in the comfortable subterfuge of telling some of the things I did to get my education in music.

When I was about thirteen years of age my grandfather, who had brought me up from infancy, decided to do a little experimental work. In the course of a year, he had a \$100,000.00 loaned to him and that our financial cupboard was bare. This sum in those days amounted to what about half a million would be now. One day we were rich and the next poor. As a result I was taken from an exclusive boys' school and "compelled" to go to the public high school. The exclusive school had made enough of a snob of me to lead me to regard this as a great calamity. Fortunately, I had good sense enough to realize that, like many calamities, it was a blessing in disguise.

In the public school I met for the first time many brilliant, untiring Jewish students. Whereas I had always stood at the head of my class, I found that with this new kind of competition I ranked down near the bottom. The very possession of such pace-makers was invaluable. Apart from curing my fast-developing snobishness, I was compelled to study as hard as I had never done before. I also learned from my Jewish friends that they were in a better school to help the family life and also advance themselves in various ways. One day a boy named Hyman showed me with pride a bank book with nearly eighty dollars to his credit and told me that he was saving to help get through college. It was all very new to me and gave me an entirely different outlook upon life.

The First Lesson I Paid For

My first thought was of music lessons. When money was plenty I had never valued them. Now, if I wanted to go on, I would have to earn money myself. This I did in part by giving lessons in music to a few beginners such as I could take in the evenings. The first lesson that I took from another teacher, that I paid for myself, meant more to me than every lesson I had ever had presented to me.

I recall that I was at a stage when I needed more advanced instruction. Recently there had come to the city a virtuous teacher and famous pupil of Franz Liszt. Indeed it was rumored that he was related to Liszt in a way not generally known. His lessons cost three dollars a half-hour, an altogether exorbitant rate in those days. How under the sun could I get so much money and at the same time meet certain obligations at home? School demanded a certain amount of time. In order to keep

any friend worth having would admire me for doing this myself. Best of all, I had a mighty good time in doing it. With the exception of the last, I had received when I was a child, I paid for every lesson I had had in America or in Europe entirely by my own efforts. It made me sympathetic to the efforts of others who had done likewise and I have made a kind of mental list of a large number.

There is nothing so interesting to the struggling musicians as to read of the way "which others do it." If you are worrying about getting an education in music, read the following article and file it for you. The most thing to remember is that no matter what musical your work may be, it is far more menial not to work. When John Maezel, the famous English poet, was a bartender in a New York saloon, he took the job because he had to and could find nothing else to do while he was striving to get ahead. Dvorak played in a cheap cafe in Bohemia, not because he liked it, but because he had to do so in order to go on with his noble purposes.

Don't Let Foolish Pride Stand in Your Way

The "failures" in music often extenuate and defend their dignity with fear, and are little beneath their careers. I met a very gifted French girl recently, who, after I had advised her to get a little teaching in a settlement school, flew into a hysteria and asked if I thought she had studied three years at the Paris Conservatoire to teach in the slums. Still, this young lady thought nothing of lowering herself to the status of a beggar and asking for my financial aid. Therefore, the first thing for the ambitious student to do is to forget Dvorak's ego and remember that if he wishes to succeed he must be first of all the willing slave of his art, doing everything within the bounds of decency to get ahead.

Let me tell you the story of a girl in a college in an eastern city. It was a case of going on or going "back to the farm." There were many, many like her, and apparently all the means of earning a living were taken. One day she passed the stand of an Italian boot-blitz. Inspiration was in the air, and she stopped to buy a pair of women's shoes. She would be glad to have someone call once or twice a week and shine up "mildy's shoes." She provided herself with a little kit of brushes and blacking and, by means of enough hustle for a certain number of hours a day, she was surprised at the amount she could earn. Shortly she had so many demands that she was able to hire an elderly man to help her and made a commission upon his services. At the last account it was putting her through college in fine shape. She was "majoring" in music.

Wagner and Berlioz

On a recent trip through a number of colleges I found that in some of the larger cities, copying music, transposing it, and arranging for small orchestras was a favorite form of back work to help out in "getting through." In this the students had a very illustrious predecessor, no less a personage than Richard Wagner himself, who, during his Parisian days, was very glad to have work of this kind. Good copying ranges in price from twenty to fifty cents a page and often one has accorded at least a cent a page as a surprising rate. It is work which requires exactness and neatness. Arranging brings a larger figure and orchestration, when competently done, may be quite lucrative, to say nothing of affording practice to clever, advanced students. Thousands of students and many of the great masters have been copyists. Berlioz was among them. His struggle, told in his own words, is one of the most exciting romances of musical history.

One student I met recently went eight hours a day in a piano factory for four months of the year and worked at it for the balance of the year. He told me that the physical labor keeps his body in shape and that he was certain that he has gained

and, far from being lonely music, movement and a brilliancy are pronounced. A composition like the *Allegro Brillante* is a part of Sevilla. It is crowded with people including the dancing, and is full of gaiety, excitement, riotous color, and gorgeous rhythmic movement. Who love to mix and mass colors? And what daring effects are permissible in such music?

Bell-like Tones

As to modern French music, the most atmospheric effects can be produced by the pedal. Modern French music should sound as impressionistic painting looks. And now we come to special color effects.

A bell-like tone is produced by scooping out a note or a chord and releasing it quickly while holding the pedal. It sounds like the tapping of a gong. In *the Scène Fifth Concerto* these gong tones are necessary to create the Oriental atmosphere. In *the Funeral March of Chopin's B flat minor Sonata*, the slow movement of the *Chopin B minor Sonata*, there is a great opportunity for developing over-tones of distant clangs. Also there are certain over-tone effects in Saint-Saëns' *Fifth Concerto*. In fact the infinite color possibilities of the pedals could make a separate article. That subject has never been exhausted. It was only in modern music that Gabrilowitsch actually advocated blurring with the pedals, in certain passages, in order to produce an effect of voicelessness and lack of separate notes. Debussy and Ravel compositions are full of some of their beauty without these wailed color effects. In a composition such as Paderewski's *The Sea*, the pedal is indispensable in producing the effect of the endless surging of the ocean billows and the occasional splashing of waves against the shore. Here a purely, art-gegued effect would be fatal.

Gabrilowitsch, being an orchestral conductor, very naturally uses the pedal for many orchestral effects on the piano. In the Chopin *Chlorine* for instance, he would indicate a passage which should sound like horns. In the slow movement of Schumann's *Sonata in G minor*, the oboe is plaintively heard and later answered by the cello. This is just to cite a few of the numerous orchestral ideas he had.

Gabrilowitsch insisted on our playing with repose. "For, without perfect repose," he said, "a pianist has no control of the situation." You must have absolute mental control of the situation.

He was also opposed to very fast playing. Paderewski is also extremely deliberate in his tempo. He gives each effect time to penetrate his audience. Have you ever heard him play *A flat Ballade* of Chopin, for instance? One of the secrets of its tremendous effectiveness is its extremely deliberate tempo at which it is taken. That is probably the reason why so many people can grasp Paderewski's and Gabrilowitsch's playing than that of many other artists.

Avoid Dry Playing

Neither Gabrilowitsch nor Friedmann allowed us to play a technical passage and then Friedmann would say that it should always be expressively colored with crescendos, diminuendos, and varying tempos. So we ever think of Gabrilowitsch's technique as being the most artistic and expressive thing on the piano. But he is such a complete master of technique that he can play a technical passage with the same soul and soul on the music he is playing. Consequently the piano is not the music. That is the highest form of art. Paderewski's and Gabrilowitsch's playing is such a degree that he can express anything on the piano, and that is the reason why they can play a technical passage in close succession. It is very effective to play a technical passage and then performing legato, and again with a semi-staccato touch and again with a little. This makes a beautiful contrast of color. The greater the contrast, the more artistic the playing. It is in exactly the same way. This latter semi-staccato touch, with a semi-staccato touch, is the most artistic recommended by some ultra modern pedagogues of the French school who call it the "shock touch." It is a dangerous touch to overdo it, but it can be done with a great deal of success if one constant use of it might promote carelessness. The fingers are not to be used.

It is best to use it only for an odd color effect of the keys.

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Gabrilowitsch was very critical of the tendency to play a piece of music with a dry use of the hand.

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of the score; the charming duo of *Micaela* and *Don José*, the chanson *Bohème* in the tavern, the Torador aria, the quintet and the card scene will always be considered as gems of operatic art.

An Enamored Pianist

As has already been mentioned, Bizet was an eminent pianist. Edmond Calabreiro in his introduction to *Bizet's Letters à un ami*, relates that Bizet refused to seriously devote himself to the piano, to watch, to criticize himself, to repeat difficult passages until the touch attained the desired quality, to use the pedal with the greatest discretion and exactness. He obtained marvelous effects through the simultaneous use of both pedals and even in the fortissimo his touch never lost the rhythmic and harmonic accuracy. Accompanying himself at the piano he succeeded with his fingers to sing all the woman, tenor and bass parts. Among his favorite numbers were some beautiful pages from the *Comédie de Troy*, by Berlioz; the *Etude*, *La Chasse*, by Heller; the *Nuits Blanches*, of the same composer, and Bach's preludes and fugues. His technique was faultless and his musicianship of the highest order.

He thought that the pianist, in order to reach true artistic expression, must sing the different passages and melodic as he did when, dancing, and moving, emphasizing especially in the orchestra, one position, when he imitated the different instruments. He possessed such a great variety of touches that he was able to suggest the different timbres without the aid of the voice.

The readers of the *Erste* remember my often mentioning the unlimited possibilities of the piano in developing the harmonic sense, and my myself in complete agreement with the illustrious French organist and Gallic writer: "One knows generally Bizet only as the author of *Carmen*, but he has also composed that does not prevent us from appreciating the beauties of the 'Peches des pères,' of the 'Julie fille de Pétris,' Djemba, the dramatic overture *Patrice*, his songs *Adieu des Pho-*

teuses Arabes, *Fous ne Pelez Pas, Ma vie a Bon Secret*, his *Funérailles* and other ecclesiastic, non-secular, and opposed to profane. As critic he had not the scintillating style of Gauthier, Imperial, or even of other critics, but he was a very impudent, and to be influenced by friendship or enmity. "I will always ignore what kind of label is pasted on my manuscript, and to be influenced by friendship or enmity. I am not a critic, but I am a man who wants to be a man, not a privilege of all cultures, at all times? The artist is the only one who can be a man, and the only one who devotes to his part of his soul to conceive, to create his work. He believes he despairs, he suffers?" "So he judge?" instead of showing sympathy for him, we ask his critics, "What is he? He is not a man, he is not a man, he is not a critic; that is police. The artist has no name, no nationality. He is inspired or not; he has genius or not, let us bury him and forget him. Name yourself Rossi, Gould, Marmontel, Zimmermann, Halevy and Gould."

His teachings could be summarized as follows:

Strive to become a great pianist and learn the true expression, the right phrasing. Hum and sing passages and melodies with deep feeling. Try to suggest on the piano, through a great variety of touches, the different instruments. Become proficient in accompanying and reading music.

Endeavor to be original, but do not become narrow-minded; and have eyes and ears open to the manifestations of genius wherever they may appear.

Do not ask for the label of a composition.

Do not be discouraged by partisan criticism.

Had Bizet lived longer than only 37 years, what could not we have expected from the

COMPOSER OF CARMEN?

Pre-Keyboard Study

By the eminent Eurythmic Specialist, E. Jacques-Dalcroze

Of course, there is a natural tendency in the child for one side or the other of music, and this tendency should be discovered and trained in its relation to the other aspects of music. There is many a student of music, conscientious, faithful, and apparently fond of practice who would be the better for stopping his studies for a while and learning to listen to music without a thought of digital attainment.

Piano exercises, not preceded by the study of movement, rhythm and ear training, are often rather a detriment to the musical sense than otherwise. The following experiment was made by one of my friends who conducts a conservatory in a large city:

Twelve children of the same age who had never studied music were chosen from among a large number of children all presenting normal musical tendencies. These children were divided into two groups of six children each. The first group worked only the solfège, rhythm and ear training. The second group began the study of piano in the regular way. At the end of a year it was found that while the first group had developed markedly in musical appreciation, there was a decided lowering of the faculties of musical discernment in the second group. At this point the first group, the little solfège students, began the study of the piano, the others keeping on with their piano study already begun. At the conclusion of the second year the first group had overtaken the second in the requirements of the piano. The result of the experiment, then, is that the study of rhythm, solfège and ear training is not lost in the subsequent attainment of piano technique, but quite the contrary.—*Le Monde*.

Don't Disregard Imitation

By Rose Frim

So much has been said against imitation by well meaning writers, who are continually urging their pupils to seek originality, that the pedagogues neglect this very important, vital process which is at the base of all elementary education. Imitation is naturally the first step in every form of education. Even the animals resort to it in teaching their young.

Every experienced teacher of music knows that the most economical way of producing results at the start is to invite accurate imitation. This is especially true of very little children. The receptive powers of the little child are, in most instances, very slightly developed; and

they will not develop normally except with the coming of years. Meanwhile much may be gained by resorting to imitation. Do not however have the pupil imitate mere forms, but also seek to have them imitate sounds as well. Let the teacher make the sound required at the keyboard and endeavor to get the child to imitate through the ears as well as through the visible method of striking the keys. Bauer and Gabrilowitch have endorsed this method with advanced pupils. How much more necessary is it with the little tot just forming conceptions of sound.

THE ETUDE

Come Out of Your Shell

By Russell Snively Gilbert

The music teachers of the country are easily divided into two groups. One looks intelligent, active, reliable, and radiates health and happiness. The other seems dull, tired out, nervous, and carries gloom everywhere. Both looked the same at the beginning of their careers. Why this difference at the finish?

There are two kinds of professionals. Those in one group take it for granted that they are good. Others give more than they take in. The first class of teachers keep up their vitality and health in spite of giving their all to their pupils. They do it by taking back from outside sources what they have given. The second group just keep giving till they are exhausted. They never replenish their store of life.

From what outside source may this store be replenished. Nature is one great reservoir. Study the trees, the leaves, the flowers; listen to the birds, their joyful various voices; learn to see the beauty in the landscape, its long, winding roads, the winding paths, the flowers reflected in the rippling stream. Attend concerts, lectures and social gatherings. There are city teachers who renew their stores by riding on the buses or watching the wonders of the clouds.

Have a hobby of some sort, and enjoy your life with it. Go anywhere that something will be given from any source. Read good literature; take an abundance of physical exercise. Our tastes differ; but each man finds the source from which to draw his appropriate supply. Study and grow in your art. There is no time giving, giving so many years that they will be almost frightened at getting anything back. They feel that they are limited financially, socially and physically. They have built a wall about themselves. They allow nothing to pass this wall; and so they starve to death.

Let such a teacher come out of her shell. Let her on a dress that she thinks is too good for her, and just the wearing of it will give her new life. Let her walk in the park or country and look for the beauty of the landscape, the wonders of only a leaf. She will discover much that she never has seen before, and it will refresh her. Let her come down from her dignity and talk to the child of the street. She will be filled with new life, new thoughts.

A good teacher is well balanced. What is given out

must be taken back in some other way. Thus the teacher becomes filled with the joy of her work and a source of pleasure and help to those about her.

How to Handle the Nervous Pupil

By Lillian B. Martin

TEACHERS frequently encounter extremely nervous pupils who are unable to identify with their musical studies and constantly fail in their efforts to develop the pupil's musical ability and interest, and also prove very discouraging to the teacher. But when a nervous pupil is unable to learn and shows signs of mental exhaustion before the end of the practice hour, the teacher should aid him to overcome his nervousness and also endeavor to enlarge his mental capacity.

There are thousands of eminent teachers in the world, but few understand the art of teaching nervous pupils. In order to successfully teach must know how to convert a nervous backward pupil into a successful, ambitious one.

If a pupil's capacity for music is limited and he is affected with very weak nerves, great precaution must be taken in order to achieve profitable results. When a pupil shows ill effects from his musical studies and is unable to learn his lessons satisfactorily, it is an indication that the nervous system is being overtaxed and his mental capacity is exhausted. The only and most profitable way to rectify matters and insure continued success is to reduce the practice period. A pupil in perfect health and spirit can practice an hour, or even more, without showing ill effects. But one who is very nervous and easily fatigued will become exhausted before the end of an hour of practice; and for this reason he should receive not more than half-hour lessons of his physical condition and mental capacity may be gradually extended according to his capacity.

A nervous pupil will accomplish better results in a half hour, with an active mind and steady nerves, than would in two hours, attempting to work with the mind and nerves weary. Progress comes not from the amount of time applied to a task, but thought put into it.

THE ETUDE

Come Out of Your Shell



Should Musical Critics Be Abolished?

By HENRY T. FINCK

SUCH musical critics may this store be replenished. What would the artists and the would-be artists do without us? Are you aware that nine out of every ten concerts in New York City are given, not only without the least expectation of profit, but with absolute certainty of several hundred dollars' loss? Why then are they given? Because the critics are persistent hoodlums. If the musical critics did not forever mow and hoe and plow down the multitudinous mediocrities in our concert halls and opera houses, the best musical pettunas would seldom live to unfold their superb blossoms.

"Mediocre music-making is a sin against art," List once wrote to Theodore Thomas. As more than nine-tenths of all music-making is mediocre, or worse, what a sinful world this is for the musical critics to relish!

Prescuring Genius

While most critics are ready to do their share of the hoing, too many of them are careless, hoing down the flowers, too, and not a few of them actually favor weeds. Birds of a feather flock together. Mediocrities medocrities and hates genius.

Once upon a time I planned to write a comic history of the numerous mistakes of critics—many of them famous in writing about composers of genius. Moritz Hauptmann wrote that he did not believe a single one of Wagner's operas would survive him. That was in 1847. Ten years later the *New York Times* critic made the wonderful discovery that *Lohengrin* "does not contain a dozen bars of melody!" Another critic, when Gounod's *Faust* had its first performance in New York, declared there was not a single note in it.

A whole number of *The Erste* could be filled with grotesque criticisms like these about every great composer or artist that ever lived.

David Bispham, in his recently published memoirs, *A Quaker Singer's Recollections*, says: "It is extraordinary how generally musical reviewers attempt to impede rather than assist artists in their work, and to destroy them than uphold well-established reputations. It is not easy to speak of the numerous instances in which the public may be better instructed regarding those who entertain them, I heartily recommend to all who criticize, what Swinburne calls 'the noble art of praising.'

Theodore Thomas, who gave his whole life, for scant pay, to the object of educating the American public, was often treated by critics as if he had been a pirate or a bum. His wife related that he was all his life kept sensitive to unfriendly or even unkindly press criticism, and that when Richard Watson Gilder was editor of the *Century Magazine*, he once told me that he could not possibly print more than two out of every hundred unsolicited manuscripts offered to him. So the writers are worse off than the musicians.

If an art critic goes to an exhibition of new pictures—hundreds of them sometimes—he does not consider it his duty to cover all of them. If he does, his article would be so long—say, six dry pages—that no one would read it. I prefer all the advance "reading notices" that musicians or their agents send me. I would need a whole page of the *Evening Post* every Saturday, and few would read it, for it would be mostly to mediocre and nobodies in whom no one is interested. No newspaper could do such things and live. Self preservation is the first law of nature.

The late William Foster Aphro, who, in his day, was the leading musical critic in Boston, was a kind-hearted soul, destined to codify young musicians simply because they had worked hard to win success. He judged them entirely by the results of their efforts. "Success," he wrote, "should be to the strong alone; and they, thank heaven! can win it for themselves. And it is for the strong man to prove himself strong; it is no body else's business." I would have all critics who have encouraged the weaklings of art inflicted for compounding a public wrong.

He was right. There is another side to the question. The catalogues of flower seeds caution you that if you raise petunias you should have the weaker plants, because those usually yield the finest flowers. But they

When Rosa Raisa sang *Norma* in New York last February some of the critics wasted most of their space in dwelling on the holes and flaws in her singing. I saw those holes and flaws as well as they did, but they seemed to me too insignificant and microscopic to be mentioned in comparison with the exquisite beauty of her art and the enrapturing eloquence with which she proclaimed her part. It was the most thrilling singing I had heard in a decade or more.

"What is a critic?" a boy asked his father. "A critic," was the answer, "is a man who writes about things he doesn't like."

If you accept that definition, I cheerfully admit that I am no critic. I often go to recitals at which the playing or singing is so bad or mediocre that I prefer not to comment on it at all. What's the use of wasting time and space on nobodies? I am not naturally cruel, like some of my colleagues, who enjoy pulling out the feathers of some birds.

When Grieg's *Grieg and His Works* was published, some of the reviewers declared me uncritical, blasphemous as I dwelt only on the best of his songs and other works. But there was so much to be said in praise of these that there really was no room to write about the less good ones in the three hundred pages at my command.

In the preface to the second edition I said: "If I am to be called uncritical because of my abounding enthusiasm for the best products of Grieg's genius, uncritical let me be called. The older I get the more I am convinced that the alleged 'critical' faculty of our times is a mortal disease, a species of phylophoria threatening the best works of genius. Let us enjoy the fresh grapes from the harmless wine of musical intoxication is made, leaving the raising to the analysts and 'critical' commentators."

In a footnote I added: "Once more I beg to reader to remember that Grieg's short pieces and songs let to comment on all of Grieg's art, and to do missionary work for these. I am glad I am not like those of my colleagues who apparently find so much pleasure in gloating over blemishes, real or imaginary, than in calling attention to hidden treasures of genius."

As I am sure that only a very small number of *The Erste*'s many readers have seen my book on Grieg I beg leave to cite two or three more paragraphs from it for the sake of admiring a moral.

Grieg and the Germans

One day the German composer, Bariel (now forgotten), asked a pupil what she had brought with her. "A piece by Grieg," she replied. "But, my dear girl," exclaimed Bariel, "Grieg is no music!" The girl was a Norwegian, and this was more than she could endure. "What?" she cried, "Grieg no music? Adieu, Herr Professor!" And with that she swept from the room like an offended goddess.

This supercilious attitude of professional pedants was widespread in Germany, coupled with a general belittling contempt for "mere foreigners." An amusing illustration of it was provided in an article, *Grieg and Die Musik*. The writer, a German pedagogue, declared that Grieg, "while not a genius," is "a fresher and has more substance than Chopin and resembles Tchaikovsky, who is at present 'very much overrated.' There you are! Three of the greatest non-German composers smitten at once with the jawbone of a piano teacher!"

Grieg was so used to being belittled in Germany that once, when I called his attention to the praise bestowed on him by the enlightened Dr. Hugo Reinmann, in his admirable *Geschichte der Musik seit Beethoven*, he wrote to me, under date of January 16, 1903: "Riemann's *Musikgeschichte* I have not read. It cannot possibly be true that I am praised in it! It reminds me of old man Hauptmann, in Leipzig, who, many, many years ago, on hearing the *Meistermägier Vorspiel*, exclaimed at one place, 'Stop! that must be wrong, for its sounds correct!'

After Grieg's death a Munich journalist wrote that "the vicious critics were always in his mind, and when I called on him, a few hours before his concert began, he had many bitter things to say about German critics. He also intimated that it was because of them that he avoided Germany for so many years when he was on his concert tour."

In other words, many thousands of Germans had these critics to thank for losing the opportunity to hear one of the greatest composers of the nineteenth century interpreting his uniquely fascinating piano pieces as he alone could play them.

And all this time the German public was wildly enthusiastic about his music. Read a few lines from a letter to his friend Bayreuth, written a few days before his death: "After the concert, Mr. Wagner came to me. I was glad to meet him. Then came whole families, a mother with two sons, who with tears in their eyes, told me about the happiness my music had brought into their home and that I could have no idea what I had done for them through many years. What was I to say? Tears were coming in my eyes, too."

The Wagner family, like the great majority of Germans, by professional critics and the large press, that is, I could multiply by dozens of other pathetic cases. Is it a wonder that Richard Wagner suggested that newspaper critics should be abolished? They certainly did infinitely more to hamper than to help his work. When I begged

Make Friends of Your Pupils

By Edward Ellsworth Hippler

WHAT? Make friends of pupils? What has that to do with the teaching of music? Let us see.

Into no endeavor does the personal element enter more strongly than in that of teaching. And, in the case of music, where the work almost always is done independently, this is particularly true. The frame of mind in which one approaches her lesson argues strongly for its success or failure. And this largely depends on the control of the teacher. Shall the lesson period be one of pleasant, helpful association? or shall it be one of irksome drudgery for both concerned? Again, in almost all cases this is to be answered by the teacher. And, my dear fellow-workers, you can make it just about what you wish.

First, then, you must be the friendly interest of your pupils; *you must take the initiative*. And the greater your educational advantages have been, the more will this be true. The normal pupil looks upon the teacher with a certain amount of respect or even of awe. To her the teacher is one who has had unusual opportunities and, in her mind, stands on a pedestal somewhat above the average man woman. This feeling of the pupil, that the teacher is a rather superior being, even though she is not, naturally she will wait for the teacher to take the initiative in all matters, whether they be instruction or social intercourse.

Here is where the teacher needs to be very much alive. First of all, he must cultivate a genial, likable disposition. And no sham will do. If you have not or cannot develop sufficient personal interest in your pupils to make their happiness and success a source of real concern to you, then you have hitched your horse to the wrong cart. But you do not have to be a socialite, whether they be instruction or social intercourse.

Here is where the teacher needs to be very much alive. First of all, he must cultivate a genial, likable disposition. And no sham will do. If you have not or cannot develop sufficient personal interest in your pupils to make their happiness and success a source of real concern to you, then you have hitched your horse to the wrong cart.

In less time than it takes to tell it, the pupil will read you and know if you are more interested in her or in the lesson fee. And the pupils usually regarded as backward will be among the first to make the discovery. It may be the realization of their need of help. But they do not fail to notice the absence of a helpful spirit. Then, of all critics of music nature, the child, untainted by worldly experience, is the most severe. Incisively has not yet fastened itself upon its young nature. At once it detects the fault in others.

Fits Like a Glove

By Sonora Anderson

The "why and the wherefore" of fingering is often very hard to explain to certain pupils.

"Why should I put my third finger on F sharp? Why not the fourth finger?"

Why? Just because it fits better. But how is the teacher to drill that fact into the mind of the pupil? One day I happened to say to a pupil:

"That fingering fits like a glove."

him, in 1876, to allow me to attend the Nibelung rehearsals at the first Bayreuth Festival, he at first answered, gruffly, that he had no use for journalists; and it was only after I had explained that I was too young to be a critic, that I simply had come to describe what I saw and heard, that he relented and gave me permission to attend.

When Doctors Disagree

There are not a few who think that musical critics are entirely superfluous, for do they not constantly disagree and contradict each other? Why not abolish them altogether? Which of them shall we believe?

The answer to this is that there are critics and critics. Some are competent and honest, others are incompetent or swayed by various motives that have nothing to do with art. The public usually discovers which of them can be relied on.

One paradox must be borne in mind. Two critics may give diametrically opposite estimates of a singer or player and yet both may be right! How's that? Well, if you know, not a few artists are apt to be nervous, or need cheering when they appear in public before they can do them justice. A critic who hears the first group of songs only (often there isn't time for more) may therefore express keen disappointment, while another, who hears the later groups only, may depart wildly enthusiastic.

THE ETUDE

Classifying the Pupil

By Walter Spy

[EDITOR'S NOTE.—Mr. Spy, a well-known *Lesestest* pupil, is one of Chicago's best known teachers.]

It has been witty to say that piano teachers have two classes of pupils—tautened and full-pried! However this may be, the teacher will find other classifications, and each one has its problems. Generally speaking piano pupils are either serious, or they are applying simply to acquire a superficial knowledge of piano playing. In other words, students who are serious will become professional, while most of those who are superficial desire to remain amateur. Notice, please, I say most of the superficial students *desire* to remain amateur. There are quite a number of people who come to me who desire to become professional, but they have other "irons in the fire," and cannot spend a great deal of time upon serious study. In case there is exceptional talent, I advise that the effort be made to devote the entire time to study. If the talent is not very great I frankly tell the pupils where they stand and advise them to stick by their trade, be it piano tuning, movie artist or what not.

By far the largest class of piano pupils come from high school girls, some of whom are talented, but more of whom are not talented. In the case of the talented, I advise them to give up their high school training, but to keep up a certain amount of study, especially adapted to their mental calling. I have had splendid results with these "talents," some of whom are appearing with various Symphony Orchestras quite as if they were foreign born. Many a large number of high school pupils are not talented and are a problem, although often an interesting one, how to deal with them. Music teachers should not forget that, whereas some of these pupils do not give us a great deal of pleasure, they are the heads of households, and their influence in the community will be considerable. If, therefore, we succeed in advancing them to a point where they take an interest in the finer class of music, we have been repaid for our efforts. One of the most successful teachers among the so-called social set was the late Mrs. Regina Watson. Among her pupils was Elizabeth Sprague Coolidge, who is doing more for the elevation of good music by her liberal donations than any other non-professional woman in America.

Then there are the summer pupils! They want to accomplish in five weeks what others attempt to do in five months. I have had a great deal of experience with music teachers who come to Chicago from smaller places who are earnestly seeking knowledge. For such I have a great deal of interest, and I do my best to lead them up with enough information and enthusiasm to last them through the winter season. It is wonderful how some of these young people, whose advantages have been slight, advance in their studies. By a few technical exercises, they are put on the right track to study their music from the pianistic side, and these American teachers have the privilege of showing them a line of teaching material by American composers that has only been in the market for the last few years. The success of pupils often depends upon the teacher giving them the right material to study.

Any such sentiment in the mind of the teacher over-looks the real role of all teaching, which is the making of real men and women. The art of using their native powers to help them to enjoy living to the best and richest sense. Break the bond of sympathy between the student and teacher and you have snuffed the main spring of half the student's interest in her work and of her incentive to study.

Of course, in all one must maintain dignity and superiority. Any such degree that he will be respected, but this will depend upon the way you make yourself worth to the pupils—upon what you do for them, not only as an instructor but also as an individual friend to them.

If you can win and hold the confidence, sympathy and friendship of those much younger than yourself, then you may believe there is something in you that befriends a successful career as a teacher. Much of your value as an instructor will depend upon this ability. On this will hang much of your peace of mind and a large share of your pupils' progress.

THE ETUDE

Classifying the Pupil

By Walter Spy

THE ETUDE

All About the Rondo

By EDWIN HALL PIERCE



SUPPOSE you were listening to some good-natured musical friend who entices you with a little music, and she began playing a pretty little tune, a rather short one, which might strike your fancy. She then plays another tune, which you also enjoy, but you have a desire to hear the first tune again, and say so, whereupon she repeats it. Then she plays something else—a piece about as long as the first two put together—and after that you ask her to play both of the first tunes again. She graciously consents, and not only does she play the first again, but at the end repeats the second, still again for good measure. Suppose now, you have been delighted with the whole performance that the next day you ask her to do the same thing again, but this time she plays continuously from one tune to another, connecting them in some places with a little improvisation, then what you have been listening to would actually be a *Rondo*. For that is practically what a *Rondo* is—piece in which the first tune is heard again several times, with digressions in between for a sense of variety and contrast.

Composers early found the advantage of this form, especially for music of a light and playful character, as were most of the earlier *Rondos*. Like most artistic forms, it had a gradual growth from very simple and humble origins. Nearly all (though not quite all) tunes will, on being examined, be found to have a formula something like this—

1. First theme, in G, coming to a close in that key.
2. Second theme, in C, coming to a close in that key.
3. First theme, in E, flat, A minor or C minor; rather more lengthy, and not coming to a full close, but leading again to—

4. First theme in C.

5. Second theme, transposed from G to C.

6. First theme in C.

7. First theme in C.

8. "Coda" or extra measures put on to make a good finish.

Then there is—Besides the "theme" there is always more or less connecting material here and there, which is classed under the head of "Episode."

It would occur to almost any one, on examining this outline, that the numerous recurrences of the same theme in the same key have a dangerous tendency to become tedious, and this is actually the case, but composers of genius have contrived to manage the matter so cleverly as to sustain interest and variety, however long the piece may be.

In order to do this several little devices are used, either singly or in combination, which modify the cut-and-dried character of the form in a pleasing way. You may enumerate them as follows—

1. The first theme must be one of great beauty and charm, so that one would gladly hear it several times; it must not be too long, nor contain too much inner repetition.

2. One or more of the recurrences of the first theme may be shortened form.

3. The different themes must present a pronounced contrast in sentiment and rhythm.

4. One of the later occurrences of the theme may be in a distant and unexpected foreign key, instead of the principal key; for instance, in the above outline, No. 5 or No. 7 might be in the key of B flat, instead of C. This device was introduced by Beethoven, but has also been used by many other composers. Witness the finale of Beethoven's *Violin Concerto*.

5. The theme may be varied in an interesting manner whenever it occurs, as in the last movement of Beethoven's *Sonata in A, Op. 2, No. 2*.

6. The leading-up to the principal theme may be different in time, so as to approach it in a manner both novel and graceful. A simple yet effective example is found in the last movement of Beethoven's little *Sonata Op. 49, No. 2 (Tempo di Menuetto)* by name, yet really a *Rondo* in form.

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SEVERAL times I have read the statement that a leading virtuoso plays a composition a thousand times in private before he gives a public rendition of the same. If he is correctly quoted, there must be something wrong about this. If he used silent practice of the work before going to the piano, he would so thoroughly visualize the composition that a hundred times practice would be more satisfactory as well as not enough; the former being as much as possible as the latter.

The need for right fingering then becomes so obvious that few pupils are stupid enough to go out of their way to take a wrong fingering.

For the student there is a veritable economy in silent practice. Analyze your work, get a mental picture of it before going to the instrument.

4. First theme HAYDN

5. First theme HAYDN

6. First theme HAYDN

A good example of the Rondo in minor is that which closes Beethoven's *Sonata Pathétique*, Mendelssohn's *Rondo Capriccioso*, and Schubert's *Rondo Capriccioso*. The last-named being for violin are also excellent.

By the way, in reading what is here written in regard to form, succession of keys, etc., the lay reader must not jump to the mistaken conclusion that composers have been working under a set of arbitrary and burdensome rules laid down by pedantic theorists. The case is just the other way round; writers on musical theory merely record and classify the usage of the best composers, and this is something that is the outcome of hundreds of experiments and attempts by countless com-

For Pupils Who are Backward in Memorizing

By Mathilde Meyer Chapman

posers in the past. The multiplied experience of generations of composers in writing Rondos has fully taught them what is in general the best way to write a Rondo. If a composer in the past had written a Rondo with all these rules, and still write a fine Rondo, he would not be blamed, but on the contrary, hailed as a possible genius. The same is true of other classical musical forms, which have become more or less conventionalized by custom. They are much more free than people imagine. Mozart in his *Rondo No. 1* in D, has the main theme appear in two different keys as it occurs. His *Turkish Rondo* and Haydn's *Gypsy Rondo* use merely the mere changes back and forth between major and minor, minor and major, of the same key.

Rudimentary and Incomplete Rondos

Many Rondos, especially of the briefest sort, scarcely have what may be called by the musicologist a pegged and other matter of a merely ornamental or trivial sort. Such Rondos, however, do generally have a real "third theme," though but a brief one. For examples, see the movement of Kuhfu's *Sonata Op. 20*, No. 1, marked *Rondo*, or Op. 55, No. 1, marked *Vivace* or the *Rondo* in No. 19.

Some Rondos, including several fine ones by Chopin, entirely lack the "third theme," but otherwise present the usual form.

Still others have a section corresponding to the third theme, but it is made up as a sort of improvisation on the previous themes, or some motive from them. This verges on what theorists call the "Sontata-form," though still differing from it in important particulars.

Still others, again, lack the last repetition of the principal theme merely because of it is the *Rondo-form*. These deviations from the standard *Rondo-form* are not to be deemed defects; in many cases they show the good taste of the composer, who realized that his material would make a better effect if presented in this way than if spread out at greater length.

Besides those already named in the course of this article, there are many fine Rondos which are well worth playing, and which to me at present is Weber's *Rondo Brillante*—a very brilliant and gay piece.

Very many pieces which do not bear the title "Rondo" are in genuine Rondo form; it is exceedingly common in Salon Music—for instance, Langes well-known *Flower Song*, Liszt's *La Campanella*, one of the most showy and attractive concert numbers in the repertoire of virtuoso pianists, is also a Rondo, of rather free form.

Assisting Nature

By Rena L. Carver

YOUNG violin students are sometimes in despair over the fact that the finger tips often become sore. They become very impatient for the callousness or "corns" to form.

Generous amounts of spirits of camphor rubbed into the skin before each practice period and at intervals during the day will prove beneficial. It will baste the hardening process, relieve the present soreness, help to prevent further soreness, help to heal the inflamed skin, reduce excessive perspiration, and permit more practice than would otherwise be possible.

Some students with extremely sensitive skin use "finger stalls" (or shapes) made of rubber or silk, etc., their practice until nature places her permanent protection upon the fingers. Others use adhesive plasters, liquid court-plaster, or "new skin" to enable them to practice when they would otherwise find it an impossibility.

Save Time!

By F. A. Fullard

The greatest gift of the telephone is its ability to save time. Instead of making a journey or waiting, we may merely speak what we wish over a wire.

Has the busy music teacher thought of a better use of the telephone than for receiving requests for the changing of lesson periods? An ambitious pupil, taking only one lesson a week, may, during the intervening interval, work out another he is playing a certain strain correctly. Listening over the phone is the same as to a talking-machine—every word is heard distinctly. How simple, then, it is to phone to the studio and request the teacher to listen while you play a passage, a favor which no good teacher will begrudge to the pupil so much interested in her studies.

Encourage your pupils to use the phone; save time; and help them in their advancement.

GRAMMARS or high school students usually have only an hour or two at the most, an hour and a half, to devote to daily practice. For them the wholesome memorizing at the present day is absurd, as it takes up time which had better be employed in studying new work. This does not mean no memorizing, however. Many of us can still recall the timid Miss of our own youthful days, who, when asked to play, did eternally "protest too much"; for she knew absolutely nothing without her piano. Of what use to such a one was the ability to play?

The plan which I use in my teaching is to have the pupil memorize only a few pieces in each grade, and those the ones which are liked best. Students who start with me have no difficulty in doing this, as they are taught to memorize from the very earliest lessons.

Frequently, however, pupils from other teachers have reached the third, fourth, and even fifth grades without having done any memorizing at all. Such a pupil usually finds it practically impossible to commit to memory a piece of his own grade; and it was in order to aid such pupils that the following plan was evolved; and it has proved very successful.

Very easy pieces in the second grade, those containing only the common chords in the keys of C, G, and F major, are at first used. At the most, only two or three lines are assigned at a time, and complete chord analysis of each piece is required. When a student can not even remember the tune," the right hand part is memorized first. The left hand part is allowed for each assignment; and even if the student can't memorize the whole of the same grade of difficulty is given for the assignment. Thus interest is kept up and the work is prevented from being looked upon as drudgery. By progressing slowly from easier to more difficult keys, and by adding other difficulties very gradually, the process of memorizing is made so easy that pupils are able to do it in addition to their other work, in spite of their limited time for practice.

In the selection of pieces, *Tarantella*, to which most of my pupils subscribe, has been found to be a great help. The first one used was, *Listen to the Bell*, from the October, 1919, number. This is in the keys of F and C major, and contains for the most part only chords of the tonic dominant, and dominant seventh. *Arrival of the Teddy Bears*, from the November, 1919, number, was next used. This is in the keys of G and C major, and contains some easy modulations into E minor and D major, which make it even more forward.

Then came *Homeward Bound*, from the January, 1920, in the keys of G and F major, with modulations into D minor and C major; then *Henry VIII*, (May, 1920) in the keys of G, D, and C major, which contains some super-

tonics and diminished-seventh chords, and modulates into A and minor.

By this time sufficient improvement was made that most pupils could have longer lessons. The following have been used and add difficulties as indicated in the parentheses:

Ornamental Sketch (Grade 2, May, 1920, G minor, B flat major).

Graciella (Grade 3½, May, 1920, Keys of C, F and B major, D minor, G minor, A minor, B flat major, etc.).

Meditation (Grade 3, August, 1919, F major, C major, B flat major, G minor, Arpeggios, passing work, octaves, modulations).

Dolores (Grade 3½, April, 1919, F major, F major, G major, Modulations to A and D major, etc.).

Summer Dreams (Grade 3½, July, 1919, G and D major, Arpeggios in left hand, melody and counter-melody in right, Modulations).

Autumn Leaves (Grade 3, October, 1917, D major and minor, A major, F sharp minor, Modulations).

Three and Four Note Chords in Treble (More difficult modulations).

Music in the Rain (Grade 4, June, 1919, A major, F sharp minor, Modulations).

Three and Four Note Chords in Treble (More difficult modulations).

Modulations (Grade 4, April, 1919, E flat minor, A flat major, Modulations to G minor, F minor, etc.).

Three and Four Note Chords in Treble (More difficult modulations).

Modulations (Grade 4, April, 1919, A flat major, E flat major, Modulations to F minor, C minor, etc.).

Three and Four Note Chords in Treble (More difficult modulations).

Autumn Blossoms (Grade 2, April, 1919, F major, E flat major, Melody and counter-melody).

Nocturne (Grade 4, April, 1920, D flat major, E flat major, Modulations to C minor, etc.).

Three and Four Note Chords in Treble (More difficult modulations).

Fourth or Fifth Grade (Grade 4, April, 1920) has been put through a course of memorizing similar to the above will have no more difficulty with pieces of his own grade.

He can then be given pieces of greater difficulty arranged progressively by key, and in order of difficulty.

The Eagle (Grade 2, September, 1919, C and F major).

Golden Wishes (Grade 2½, September, 1919, F and C major).

White Heather (Grade 2½, September, 1919, C and F major).

The Indian (Grade 2½, February, 1920, D minor).

The Cricket (Grade 2½, February, 1920, C, G, and F major).

Flora and Flora (Grade 3½, February, 1920, F major).

An Irish Lilt (September, 1919, E flat major).

Music of India (Grade 3, January, 1920, D, A, and G major).

Florita (Grade 3½, July, 1920, D, A, and G major).

Morning Glory (Grade 3, April, 1920, E flat and A flat major).

Music of Hope (Grade 3½, September, 1919, E major, G minor).

Three and Four Note Chords in Treble (Grade 1, January, 1918, E minor).

Mountain Rondo (Grade 3, January, 1918, E flat major).

Three and Four Note Chords in Treble (Grade 3, January, 1918, E flat major).

Three and Four Note Chords in Treble (Grade 3, January, 1918, E flat major).

Summer Winds (Grade 3½, July, 1920, E flat, A flat).

(All of these pieces can be procured in sheet music form.)

Vitality in Music

By Ernest J. Farmer

In the exhilaration that comes from successfully surmounting technical difficulties after a piece has been learned, the ear loses sight of the one thing that matters in natural development—VITALITY, the power to thrill, to charm, to exalt.

How can this be done? Learn the constructive side of music-making as the composer has to learn it. Learn how motives and phrases are combined in rhythms to give the composition that lift that insures the interest of your auditors. Learn where the climax is and how it should be approached. Master the dance rhythms—the first-time waltz, the fiery mazourka, the vigorous polonaise, the daring gavotte, the whirling tarantella, the dreamy habanera.

Achieve the Olympic calm of the Beethoven slow movements, the desperation of his tragic scenes, the fanatical arabesques of the Bach fugue, the dramatic tension of the Schumann *Nachtstück*, the world weariness of the Tchaikowsky *Pathétique*. These contain the real elements of vitality in playing, and if your technique is sufficient you can make yourself the kind of pianist whom all will hear with pleasure and delight.

One Minute with Schumann

To master an art requires a lifetime. Beethoven! How deeply lies in that word. Music is the overflow of a soulful mind. Play always as if a master were listening. The language of music is the most eloquent of all. Brilliance of execution is valuable only when it serves higher purposes.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Reading and Memorizing

"One of my pupils memorizes so quickly that he practically plays by ear. The piece he can't learn is not worth the trouble. I can't teach him the *Beginner's Book*. She is bright but small.

"Another child has taken five months and is about half through the *Beginner's Book*. But she cannot seem to learn any piece, no matter how simple it is. She is changing pieces, however, and playing them over again.

"This pupil cannot memorize even three measures but reads at such wonderful speed. What is the trouble?"

"I am so far as can be gathered from your first question seem to be on the right track. You are using one of the best manuals of instruction and do not mention being in any trouble over what your student is accomplishing. The pupil mentioned in the second question, however, seems to be troubling you because of being backward."

Here arises the point, so often suggested, that the teacher should not make the teaching conform to the ability of the student. There now arises the question as to when note reading should be taken up, a question that teachers have been pondering over for years. Note reading has been presented almost at the earliest lesson because a pupil will be unable to decipher his or her music unless able to first pick out the notes. Does a child learn to read words at the same time he learns to read? Does he spend several years acquiring a vocabulary of simple words, before learning to recognize them on paper? This has been accepted as a logical process. Furthermore the ABC method of spelling out words has been abandoned in favor of one in which pupils learn to recognize the complete word on paper.

Would it be possible to apply a similar method of procedure in music and would it be successful? It is done in singing, and with the first learning to sing songs by rote, and the signs. But how do we do this with the piano? "There's the rub." Experiments have been tried along this line which have proved successful, although they have been circumscribed. Another attempt to solve this difficulty with children is the method of first representing the keys and sounds by the letters of the alphabet, permitting the pupil to acquire a fair degree of simple execution before learning to read notes. This seems to be a good method, but it does not seem to be a good one for the teacher, who is not able to spend so much time on it. It must be simple enough, however, to be learned by the student, and the work should not interfere with his regular studies. The teacher should not be too much interested in this, as it is a good method of teaching, but it must be simple enough to be learned by the student, and the work should not interfere with his regular studies.

"I am now working alone. I cannot read a piece of music, and I am not able to play it. I have a difficult portion of a piece of music which I have to work on indefinitely.

"I am sixteen, and will graduate from school in spring. I have only one year to learn to play the piano. Should this time be used to the best advantage? What grade should I play, and what studies should I take? Should I take advanced, or two and one-half, or three, or four, or five, or six, or seven, or eight, or nine, or ten, or eleven, or twelve, or thirteen, or fourteen, or fifteen, or sixteen, or seventeen, or eighteen, or nineteen, or twenty, or twenty-one, or twenty-two, or twenty-three, or twenty-four, or twenty-five, or twenty-six, or twenty-seven, or twenty-eight, or twenty-nine, or twenty-nine and a half, or thirty, or thirty-one, or thirty-two, or thirty-three, or thirty-four, or thirty-five, or thirty-six, or thirty-seven, or thirty-eight, or thirty-nine, or thirty-nine and a half, or forty, or forty-one, or forty-two, or forty-three, or forty-four, or forty-five, or forty-six, or forty-seven, or forty-eight, or forty-nine, or forty-nine and a half, or fifty, or fifty-one, or fifty-two, or fifty-three, or fifty-four, or fifty-five, or fifty-six, or fifty-seven, or fifty-eight, or fifty-nine, or fifty-nine and a half, or sixty, or sixty-one, or sixty-two, or sixty-three, or 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George L. Spaulding

1864-1921

GEORGE L. SPAULDING, one of the most facile writers of music for pianoforte of the last fifty years, passed away June 5, 1921, from shell illness, at his home in Roselle, New Jersey. Mr. Spaulding was born December 26, 1864, at Newark, New York. He studied piano with local teachers. When he was sixteen he moved to Brooklyn, where he studied harmony for a short time with an organist of that city. Since that time he has been entirely self-taught. For many years he was in the music publishing and selling business, first as a music clerk, and then in partnership with others.

His first adventures in musical composition were in the form of popular songs. Among these were the *Volunteer Organist*, *Two Little Girls in Blue* and others which had very large sales at the time.

It was discovered, however, that he had a special talent for writing simple pianoforte pieces with well defined melodies and effective harmony. These he turned out in great number, among his most popular being *Sing, Robin, Sing*, *Pretty Little Song Bird*, *Airy Fairies*, *Child's Good Night*, *Dollie's Dream*, *Jane Ross*, *Just a Bunch of Flowers*, *Mountain Pink*.

His *Times and Rhymes for the Playroom*, *Souvenirs of the Masters*, *Well Known Fables Set to Music* are among the most widely used collections of easy pianoforte pieces in book form. Two little operettas for children, *A Day in Flowerdom* and *The Isle of Jewels* have placed Mr. Spaulding in the front rank among writers of juvenile entertainment material. His wife, Jessie Moore, a talented poetess, wrote many of his verses.

Mr. Spaulding's works have served an important purpose in juvenile education. Fortunately they were of a nature and of a quantity which will make this felt for many years to come. His elementary technical books have also made an interesting place for themselves. By far the greater majority of his works have been published by the Theo. Presser Co.

One Minute with Bach

THEY are many things in music which must be imagined without being heard.

Song is not only the servant of beauty, but also leads through the beautiful to the good.

What is good execution? It is simply the art of conveying musical ideas adequately to the ear.

A musician who wishes to think correctly when composing should have melody and harmony simultaneously in his mind.

My idea is that music ought to move the heart with sweet emotion, which a pianist never will effect by merely scrambling, thundering, and arpeggiating—at least not from me.

Making the Left Hand Do Its Share

THAT the left hand is neglected to a very serious extent most teachers know. Mr. Francesco Berger, in a recent article upon "Ambidexterity," in the *London Musical Record*, writes:

Much existing pianoforte music shows great disparity between the work allotted to the two hands, the left, in many cases, serving merely to supply an accompaniment of the simplest kind to the high flights of the right. Is it not just possible that much of this has arisen from the fact that the left hand can do so little they could expect from the left hand of the average player, and therefore have not ventured to impose upon it a task which they knew lay beyond its ability to execute? May not Bach be credited with the intention of practically protesting against this assumption of monopoly by the right, in composing, as he has done, music which demands equal virtuosity from both hands? And if Haydn and Mozart had not been hampered by the lack of a good left hand, would not the world have enriched the world with works in which right and left had an equal proportion of labor? With a modern "Concert Grand," and a highly developed left hand to compose for, what could they not have accomplished!

The unequal division of work between the two hands does not appear in the representations which have descended to us of performers on early musical instruments, for then both hands are equally employed. And yet the practice of dividing occupations to one hand, and certain other occupations to the other, must be of very ancient date. Old mural paintings, and decorations on old pottery, represent warriors using their weapons with their active right hand, the other being employed in the comparatively passive act of protecting the body with a shield. And in the Middle Ages, the left hand merely held the bow, but it was the right that discharged the arrow.

Early Training to Balance

The use of the right hand for a multiplicity of offices which are not demanded of the left, is unfortunately inculcated into a child from very babyhood. And a child, so trained, is greatly handicapped when, in the early stages of playing the piano, it finds itself called upon to use hands and fingers independently of each other, and equally. It takes much time and entails much unnecessary labor to overcome a difficulty which would not have arisen had it been trained in ambidexterity. Players on stringed instruments have to encounter the additional difficulty of a total different action for each hand, one having to do the fingering, the other the bowing.

There was once a distinguished teacher of the pianoforte who made a practice of sitting on the left of his

pupils when giving a lesson (a somewhat unusual thing to do). He explained that, by doing so, he was nearer the left hand of the student, more likely to detect faulty fingering or bad position of that hand, than if seated on the other side of the player. "The right hand," he would say, "is more likely to be looked after by the student himself, because in most pieces, time, melody, variation, or passage falls to its lot; whereas the left hand, having generally not such an important part to play, is apt to be neglected, frequently omitted altogether or permitted to play a mere sort of an accompaniment, being mostly concerned with harmonies and basses, it is musically speaking, the more important factor of the two, and should receive as much, if not more, attention." And he was not far from wrong.

An accomplished player ought to be able to play with his left hand everything that he can play with the other. *Everything*. But it does not follow that we should, or that account, encourage the performance of left-hand solo pieces, as they are of little uselessness as a study, but are nothing more than an uninteresting exhibition at other times. Nature having provided us with two hands, it is folly not to employ them both in equal proportion.

That ambidexterity has other uses besides saving the piano is only too obvious. The temporary disableness of the right hand through accident, or the loss of the right arm, would be far less of a calamity if the sufferer had been trained to an equal use of both hands.

Its Influence on the Orchestra

Much music that we hear played by an orchestra sounds as though composed on the pianoforte instrument. There is a good deal going on "up above," and precious little for the left hand of lower register to do. The result is poor and thin, and no means corresponding with the possibilities of a host of mixed instruments. Half a dozen bars of Wagner will show the splendid sonority of his scoring to be due, in a measure, to the absence of this conventional left-handed treatment of the orchestra.

In pianoforte music Chopin was the pioneer who emancipated the left hand from its subordinate function of holding and serving the right, and since his time scores others, but not many, prove themselves alive to the crying need of a one-sided habit by extending and varying the work of the left hand.

This, of course, approaches more and more to pianoforte writing, and, like everything else in music, must be controlled by good taste and discernment. *A briseuse*, a *serenade*, an *arabesque*, cannot subsist on a racking left hand. The baby would be ejected from its cradle, the young one with the golden locks would stop her ears, the simpleton tear his hair and use "language," if the bass in their music frolicked too much. "A just medium" is wanted in the matter, as elsewhere.

Delicate Years

By Carol Sherman

ARE music teachers taking cognizance of the fact that all specialists in education recommend that children between the ages of thirteen and fifteen, when they are developing physiologically at an enormous rate, should have their indoor time ministered with great prudence? In the frequent reading of investigations which in the past have made for some years, it would seem that the burden of the child's education should be as well as in other studies, should be before the age of twelve and after sixteen. Pale, anemic girls and tall, plump, spindly boys, overloaded with studies beyond

How to Break a Bad Habit

By Frank Z. Randolph

Music students and music teachers are often conscious of the existence of a bad habit but do not know how to break it. In the olden days the teacher's remedy was punishment of some kind. This was usually preceded by very sharp, harsh words calculated to "Bring the student to his senses." If the pupil happened to be playing the Mendelssohn *Spring Song* and played part of the school song the wrong hand, the teacher barked out like a kind of pedagogic wild dog, scared the pupil out of his wits and actually accomplished precisely the opposite of what both were trying to do.

Dr. Arthur Holmes, in discussing this subject, in his

THE ETUDE

THE ETUDE

In rippling, chattering style. Grade 4

Moderato M.M. $\frac{2}{4}$ = 108

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* From here go back to $\frac{2}{4}$ and play to *Fine*, then play *Trio*.

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GEORGE DUDLEY MARTIN

AMERICA FIRST
MARCHE MILITAIRE

A most seasonable little teaching number, introducing patriotic melodies. Grade 2 $\frac{1}{2}$
In a stately, military style. Not too fast M.M. $\text{♩} = 108$

THE ETUDE

WALTER ROLFE

The Star Spangled Banner

Tramp, Tramp, Tramp

THE ETUDE

IN THE ORIENT

ARCHIE A. MUMMA

Oriental fatalism, which brings about a placid acceptance of conditions as they are, is the dominant note of this composition. Grade 4.

last time to Coda

with weird express.

retard greatly

melody marked.

with fateful regularity

dim. and rt.

diminish

retard

slightly slower

right hand accompaniment subdued

softer

increase

diminish very smoothly

pp rel. slightly D.C.

IN THE LEAD
MARCH

Originally for four hands, not an arrangement. Play in a jaunty manner, well accented.

Tempo di Marcia M.M. = 120

SECONDO

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IN THE LEAD
MARCH

PRIMO

NORMAN LIGHILL

Tempo di Marcia M.M. = 120

Fine

D.C.

D.C.

A GAY LITTLE DANCE

A well-balanced easy duet, the theme appearing in either part.

Allegretto giocoso M.M. = 108

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A GAY LITTLE DANCE

PRIMO

E. L. ASHFORD

Allegretto giocoso M.M. = 108

SECONDO

WHERE GO THE BOATS?

An artistic and sympathetic treatment of the well-known little poem. Play in folk song style.

Moderately and with expression M.M. = 72 SECONDO

PRIMO

WHERE GO THE BOATS?

Moderately and with expression M.M. = 72 PRIMO

LOUIS VICTOR SAAR, Op. 94, No. 2

TO MY NATIVE LAND

SONG WITHOUT WORDS

A well written semi-classic in folk-song style. A valuable study in legato chord work. Grade 4

Lent

p dolce

pp

mf

Doppio Movimento

mf

dim.

rall.

mf a tempo

rall.

mf a tempo

rall.

pp

UTESC.

f

p legg.

THE ETUDE

CARL MOTER

THE TOE DANCER À LA TARANTELLA

Rather different from the conventional *turantella* movement and interesting harmonically. Grade 3

CARL WILHELM KERN, Op.441

Allegro M.M. $\text{♩} = 144$

Allegro M.M. = 144

5 5 1 3 1 5 4 5 3 1 5 4 2 3 4 5 9 2 9 4 2 8 4 5 8

p

5 5 1 3 1 5 4 5 3 1 5 4 2 3 4 5 9 2 9 4 2 8 4 5 8

p

5 5 1 3 1 5 4 5 3 1 5 4 2 3 4 5 9 2 9 4 2 8 4 5 8

p

Misterioso

nf

5 4 9 2 3 4 3 9 1 8 3 4 8 4 5 8 2 3 4 8 4 5 8

Fine

5 4 9 2 3 4 3 9 1 8 3 4 8 4 5 8 2 3 4 8 4 5 8

f

5 4 9 2 3 4 3 9 1 8 3 4 8 4 5 8 2 3 4 8 4 5 8

con passione

p

5 4 9 2 3 4 3 9 1 8 3 4 8 4 5 8 2 3 4 8 4 5 8

dim.

D.C.

Transcription by
MAURITS LEEFSON

Originally a song with violin *obbligato* this number makes a delightful piano piece, affording rich opportunity for contrasted colorings.
Grade 3 $\frac{1}{2}$.

SERENADE

THE ETUDE

CH. GOUNOD

Allegretto M. M. = 72

CARMENCITA
FANDANGO

In the languorous style of a Spanish waltz movement. Grade 3.

Allegretto M. M. = 54

* From here go back to $\frac{8}{8}$ and play to *Fine*, then play *Trio*.
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SANS SOUCI
A LA GAVOTTE

A graceful dance in modern style. Play rather deliberately, in strict time. Grade 3

Moderato M.M. = 108

THE ETUDE

THE ETUDE

DREAMS BY THE FIRESIDE

REVERIE

JULY 1921

Page 459

M. L. PRESTON

A pleasing drawing-room piece of three well-defined themes, all in the singing style. Grade 3.

SQUARE DANCE
OF THE UNITED STATES

This number is of the type favored by the dance fiddler of the period 1825-1875 and style of the square-dance music has been preserved throughout. The harmonization is of the style called basso ostinato (obstinate bass) and was common to accompanists of dance orchestras for the reason that few of the players were educated in note reading. Grade 3.

HARL MC DONALD

CONSOLATION

No. 5

One of the finest of Liszt's shorter piano pieces. A clinging *legato* touch is demanded, with the melody well brought out. Grade 5

Andantino. M. M. $\text{♩} = 63$

con grazia *dolce* *a tempo* *poco rit.* *espressivo con anima* *dolce*

respr. *sempre dolce*

oresc. *espressivo rit.*

THE ETUDE

FRANZ LISZT

THE ETUDE

MEMORIES

"Those evening bells! those evening bells!
How many a tale their music tells
Of youth, and home, and that sweet time
When last I heard their soothing chime."

Thomas Moore

JULY 1921

Page 461

A beautiful and effective study in registration.

Slowly Ch. Flute 8'

MANUAL Chimes Sw. Vox celeste

senza Ped.

rit. Sw. add Vox Humana

Ped. Soft 16' & 8'

Fine

Gracefully

Sw. Celeste & Flute

D.C.

BEAUTIFUL CATALINA
BARCAROLLE

THURLOW LIEURANCE

A most effective study in "double stops." If desired, however, the lower notes of the violin part may be omitted throughout.

Violin

Andante con moto M.M. $\frac{3}{4}$ = 54

Violin:
 PIANO:

Fine sul G
con calore
Fine

Animato

D.S.

WHEN YOU COME TO MY HEART AGAIN

THE ETUDE

ARTHUR TATE

EDWARD TESCHMACHER

A very pretty new ballad, by one of the most popular English writers. The refrain is to be taken very deliberately and not in too rigid time.

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mf

Andante moderato

mf

1. Glad were the days when
2. Dark tho' the world
you were at my side, Bright were the hours from dawn to ev-en tide; Now when you are far and when you shall meet, the
you were at my side, Bright were the hours from skies will glisten-blue; Now when we shall meet, the
ever pray for you, For that glad time when skies will glisten-blue; Now when we shall meet, the
life is dark and drear, tears and wait-ing past, I long to see your face, to have you near, But when your heart comes
back to me From out of the past some day, The tears of life will fall no more And sorrows will fade a
way. The flow'r of old will wake a-new And never a dream prove vain; For love will crown each
gold-hour When you come to my heart a-gain! come to my heart a-gain! (ending) after 2nd. verse ten. International Copyright secured

THE ETUDE

Little Musical Facts

BEFORE 1700 (1699 to be exact), all called "humane music," to distinguish it from instrumental music. Many of the composers have sought to imitate animals in their music. Scarlatti (1750) wrote a pair of songs to imitate the cackling of the hen; A. Krieger (1667) wrote a fugue in which the subject is the imitation of the chromatic meow of a cat; Handel imitated the buzzing of flies in *Israel in Egypt*; Haydn imitated the crowing of the cock in the *Seasons* and the rooster in his *Creation*; Beethoven imitated the croaking of the frog and the quail in the *Pastoral Symphony*; Mendelssohn imitated the baying of the ass in *Midsummer Night's Dream*.

Musicians were drafted or impressed for service in the English cathedrals as late as the time of Queen Elizabeth. In the olden days all vocal music was probably Hans Englemann, composer of the famous *Melody of Love*. Czerny and Ehr passed the 1,000 opus mark. Edward Holst passed the 2,000 mark. But Englemann, under various assumed names, is said to have written over 5,000 musical compositions. Very few of these remained unpublished, and very few of them were not marked by an altogether extraordinary melodic gift—never deep or heavy, but always pretty.

In the olden days all vocal music was

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratis, programs for the productions given in Philadelphia by the Metropolitan Opera Company of New York. These have been republished extensively in programs of productions at home and abroad. Believing that there is a desire to be refreshed or informed upon certain aspects of the popular grand operas, these highlights of the plots of several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hopper, assistant editor.

Charpentier's Louise

CONTRARY to popular opinion, Charpentier was not born in Paris, in the heart of the Montmartre section, but in Lorraine, in the town of Metz. His musical studies, however, were at the Paris Conservatory (from 1881 to 1897), where he studied under Massart for violin, Puccini for harmony, Massenet for composition. In the year of his graduation he took the *Grand Prix de Rome* with the cantata *Didon*. It is interesting to note that, while the *Grand Prix* has as yet not produced any really great masterpiece, most of the prize compositions having been forgotten in after years, it has been an immense incentive to young French musicians, even to those who have failed to win in its pursuit.

Charpentier from his youth has been a zealous champion of the arts of classes. Indeed, he has organized a series of his terms, and it is not surprising that his best-known works delineate so faithfully the ideals and aspirations of the everyday man. His *Parade*, *Impressions of Italy*, still find much popularity, and the orchestra was merely an inspiration to follow as Wagner; the demand for the work has been continuous and increasing. His employment of street cries to give local color is in no sense original, but his use of this material is highly effective. The recent success of Miss Farrar in the role not only has brought a revival of interest, but also has given a new aspect of the work.

The future created by the opera in Paris resulted in the organization of a movement to take groups of young women to the opera without cost to enable them to witness the performances. This movement, indeed, became quite hysterical over the work. It was the subject of a bitter controversy in many a social group, some insisting that it was a good idea, others that it had a great ethical lesson, and others that it was merely a fad.

The best-known aria in the work is the famous soprano solo *Depris Je Suis*, which has been made familiar to thousands by the numerous records made by many different sopranos.

The composer's sequel opera, *Julien*, produced at the Opera Comique in 1913 and in New York in 1914, is a masterpiece and commands a high place in the Metropolitan Opera House, cannot be said to have made anything like the sensation created by *Louise*.

The Story of Louise

The plot of the opera revolves around the world-old conflict of love and filial duty. The law of the gods, the daughter of a working man, is in love with *Louise*, a young poet. In France she has been denied. In her room, she rehearses their trials, and she urges her lover to write again, and, in case of a second refusal, to end his life. *Louise* is the only one who can give him comfort, overcomes the conversation and twists *Louise* about her good-for-nothing suitor. The *Father* comes to the room, with *Julien*'s second letter, is grieved towards their suit, and only embitters the *Mother*.

It is a morning in the Montmartre quarter of Paris. *Louise* meets *Louise*, learns her unfavorable report to his second letter, urges her to sleep with him, but for *Father*'s sake she refuses. The *Father* reproaches the ingratitude of children, the *Mother* comes to crown *Louise*, the Muse of Montmartre, and decorate the room with garlands and flowers. The *Mother* comes to her *Louise* to return to her dying *Father*, promising every thing.

Act IV—*Louise* in her room. The *Father* reproaches the ingratitude of children to her, to his wife, to his *Mother*. Embittered because, instead of the promised liberty, she has been more a prisoner than before, she brings on a heated passion. Finally exclaiming that she wants only *Louise* and *Paris the Beautiful*. Enraged, the *Father* orders her from his door. Terrified, *Louise* escapes, the *Father* retreating to late.

THE ETUDE

How to "Arrange" for Small Orchestra

By Edwin H. Pierce, Part I

[Editor's Note—Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following as the first of a series which will run for several months. Mr. Pierce, former editor and author of "The Etude," has had long practical experience in this subject and has conducted many small orchestras. He explains everything in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence course in any study, but short inquiries of readers interested in this series will be answered when possible.]

In these days when the number of school orchestras, church orchestras and other amateur organizations of the kind is increasing by leaps and bounds, occasion comes when the leader or some other ambitious young musician wishes to arrange orchestral parts for a song, an instrumental, or some favorite piece of piano music. Sometimes he will attempt it without due knowledge or preparation, and the results are apt to be rather grotesque. On the other hand, if he is a practitioner of the standard works in his subject, as those by Bellini, Jadassohn, Gaever or Prokes, and conscientiously attempts to work through it unaided, he will find himself shortly disconcerted and disenchanted.

Worst of all, he will find with dismay that all these writers have in mind only an absolutely complete symphony orchestra, which properly consists of some sixty or more players, representing all the standard orchestral instruments. What the amateur arranger does is to take the clarinet part will be written in on the "first violin" sheet, either in small notes or on a separate staff, with such changes as may be necessary to adapt it to the violin. Then, if the clarinetist "shows up missing," the violin can play the clarinet part at that point, rather aside the mark for his purposes.

Yet the matter is by no means one of overwhelming difficulty. With a little judicious guidance (such as we are attempting to supply in a series of articles) and plenty of patient effort, any clever young man who can play the piano, and who has a chance to run up against orchestral instruments and listen to them, may learn to make perfectly satisfactory orchestrations. If he can also play the violin a little, or the cello or clarinet, it will be a help; but even this is not indispensable. A knowledge of the science of Harmony is of great aid; but some of the amateur arrangers I have known have never studied harmony but have inductively absorbed their knowledge of chords from their piano-playing. An orchestral player, however, who does not play the piano, will need some xerographic study of Harmony in order to be qualified to do arranging, or even to begin an intelligent study of the same.

For What Instrument Do You Wish to Arrange?

The regular full-sized orchestra does not use the piano except as a solo instrument in concertos, and in very small-sized orchestras the piano is very useful—sometimes almost indispensable, especially if the combination is not well balanced. Tennyson, in his poem *Maud*, has unwittingly given occasion for mirth among musicians by alluding to a dance-orchestra, composed of "flute, violin, bassoon, and organ."

(To be continued)

A Homemade Encyclopedia

By Rena L. Carver

An efficient aid to the student is a systematic classification of the contents of *The Etude*.

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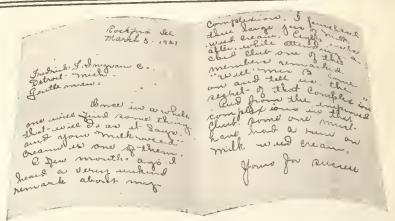
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Difficult Passages

The saying that a chain is "no stronger than its weakest link," is one of the most striking proverbs. Applying this to playing a violin solo would mean that there must be no weak links in the solo. There is hardly a composition written for the violin, which has not some bit or bits of technic which are not as hard as the general average of difficulty of the whole piece. It would seem to be common sense for the student to practice these difficult passages persistently and untiringly until they are mastered. But how often do we find that students play such passages only two or three times every time they go through the piece, with the result that they are not mastered? As a consequence, there is a break-down on these passages every time there is an attempt to play the composition as a whole. If a composition cannot be mastered as an entirety, it is best to take something easier.

This plan of hunting out the special difficulties in a composition, and spending enough time on each one to master it thoroughly, is the secret of making a comparatively small amount of practice go a great way.

Another Discovery

Although it is yet early in the year, the secret of the superiority of the old Cremona violin has again been rediscovered. The latest story of the discovery of the secret of Stradivarius comes from Berlin, where a Hamburg merchant rented a large hall to demonstrate to an audience of 2,000 people, that he has really invented a process by which any violin can be made equal to the best Strad. or Guarnerius. The secret is said to have been communicated to the merchant's wife in a dream, in which the spirit of Stradivarius, appeared to her, and told her all about it.

At the concert half the program was played on a real Strad, and the other half on a violin treated according to the new invention. Of course, a great many people professed to find the new violin as good as the Strad.

Tests of this kind are very inconclusive. To many people, a violin is a violin, good bad and indifferent. They are utterly unable to distinguish the fine points in violin tone. A first-rate violinist can do wonders in putting up a front on even a inferior violin, especially in a large hall.

The Foundation

If a violinist has had the good fortune to study with a teacher, who knew how to give him a good foundation, in early youth, his technic can be developed and added to in later life, even if a period of several years has elapsed since the time of his first early instruction and commenced later on. Once well established, the principles of good violin playing are not soon forgotten. The difficulty which adults find in trying to get anywhere in their violin studies, is when they have had no previous lessons in early years, but have commenced the study for the first time. A few lessons, of course, are forgotten, but a foundation secured through several years of lessons from a good teacher seems to be permanent.

In this case, as in all cases where there is a special bit of difficult technic to be mastered, the student should make an exercise of the difficulty, as illustrated below:



One Musical Minute in Literature

Art of arts; surpassing art.—SHELLEY.
Music is love in search of a word.—LANIER.

Music is the medicine of the breaking heart.—HUNT.

Music is almost all we have of heaven on earth.—ADRIAN.

Music waves eternal winds,
Enchantment of the souls of mortals.—SEEDMAN.

Music is a strange bird, singing the songs of another shore.—HOLLAND.

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Question and Answer Department

(Continued from Page 475)

8. "Tempo rubato represents the alteration made in the time when some notes are held for more and others are taken away. The alteration made in the rubato is accentuated alone or throughout the measure."

9. "Tempo rubato" is interpreted according to the interpretation of the performer. It endures throughout the passage or movement so marked.

10. The chief accent occurs on the first note of the first note of each succeeding group of notes making the first note of the measure, excepting a pause or heat.

11. What is the meaning of the rest of the last measure of the string? The last note of the last measure of a 6/8 time?

12. In writing music, what is the proper way to correct a double-sharp (c or c) or a double-flat (b or b) in the notes of a single sharp (c) or a full natural (c)? From a double-sharp (c) to a single flat (b), or to a full natural (c)?

13. The rest is evidently indicated for one or under which note is it for the upper voice?

14. Is a "fingering ending," a weak or strong ending? What is the difference? How are the other endings termed?

15. The fingering ending on a second weak ending is the same as on an unaccented rest. The other ending is termed acute, because it is on the accented note.

16. Must the first note, and the note repeated above it, be the same in degree?

17. A single ending is a weak or strong ending? How are the notes of a trill?

18. The symphony is the greater. Music with words is limited in its scope, first by the compass of the compass of the voices, then by the compass of the compass of the instruments, which frequently require the music to be quieted in order to make the voices prominent.

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singer, Salvatore Patti, and of his wife, Caterina Barilli de' Chiesa, also a well-known Italian singer. She received her musical education in Italy, and in 1875, when her family, partly in this country, where her opera in New York was a success, the Italian family name was Louise Cecile LaJapunessa, de' Chiesa, born in 1855, in Milan (Italy). Her son, Francesco Lamperti, in 1880, became a tenor in the opera in Milan (Italy). Her daughter, Adelina Patti, was received from her father, a well-known singer and actress, in the Sacre Coeur Convent at Montreal.

Double-Sharp and Double-Flat.

Q. In writing music, what is the proper way to correct a double-sharp (c or c) or a double-flat (b or b) in the notes of a single sharp (c) or a full natural (c)?

A. The chief accent occurs on the first note of the first note of each succeeding group of notes making the first note of the measure, excepting a pause or heat.

10. What is the meaning of the rest of the last measure of a 6/8 time?

11. The rest is evidently indicated for one or under which note is it for the upper voice?

12. Is a "fingering ending," a weak or strong ending? What is the difference? How are the other endings termed?

13. The fingering ending on a second weak ending is the same as on an unaccented rest. The other ending is termed acute, because it is on the accented note.

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"Wall until Summer comes—Reading will help them to read it." How many times do we tell all that promise to ourselves and how often do we permit the Summers to dwindle away like a cake of ice in the sun with nothing acceptable to eat? The average teacher, the average student, the average reader offers the average time for reading and self-study. Again there are days when one has little more energy than that required to sit quietly in a chair and read. But when we have presented our readers at this time with a special list of works adapted for Summer reading, but upon which the teacher, the list of books and anthologies given in The Etude for the past few months we find that there is such a wealth of material that we wish you would turn to them and select from them, packages, two or three at a time, the fall season. We have so notified our readers that they will not receive the packages, and they will not receive the packages. To those few we want to say that a postal card will bring these two or three, or even four, packages to you in July, August and September, under the same liberal terms as on all other "On Sale" music from this house. A postal card will stop the sending of the packages. There is no responsibility on the customer excepting the amount of transportation.

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The Preparatory School of Technic, by I. Phillip, Price, \$1.25.

"On Sale" Returns and Yearly Settlements

As our article is being written statement of our patrons' On Sale and Regular Monthly Accounts for the season ending June first are being mailed and our hope is to hope and make it easy for our patrons to obtain to meet the requests made in this column in the May and June issues of The Etude and that this month may prove a banner one as far as prompt settlements of these accounts are concerned.

Of course, some of our patrons do not find it convenient to make their yearly settlements in the early part of the year. In such cases additional extensions are generally granted, but to secure these additional concessions it is necessary that the patrons correspond with our Sales Department, specifying when and how settlement of the On Sale Account can be made and also including a check or money order for the amount of their regular monthly statement. The extension will be granted, without charge, as are due for settlement in full the first of every month following the receipt of the monthly statement and are not subject to return postage. Although we will cheerfully and promptly correct any error called to our attention.

Although we try hard to make our patrons understand the importance of settling their accounts as soon as possible, we have, to date, never labeled their return On Sale music, we are, however, at this season of the year, receive hundreds of parcels that do not show the name and address of the sender. Requests for credit cannot be given an immediate settlement can only slightly affect the spirit of good will which had previously been manifested between these patrons and ourselves.

To avoid any possible confusion our patrons are asked to observe the following instructions relative to wrapping, marking and returning such On Sale material that has been received during the winter months, there are many who continue to teach during the summer months, or a large part of the summer months, to as great an extent as possible, in some cases there is more teaching done during the summer months than in the winter and we make this appeal to those teachers who are teaching in the winter, list of books and anthologies given in The Etude for the past few months we find that there is such a wealth of material that we wish you would turn to them and select from them, packages, two or three at a time, the fall season. We have so notified our readers that they will not receive the packages, and they will not receive the packages. To those few we want to say that a postal card will bring these two or three, or even four, packages to you in July, August and September, under the same liberal terms as on all other "On Sale" music from this house. A postal card will stop the sending of the packages. There is no responsibility on the customer excepting the amount of transportation.

School of the Pianoforte
By Theodore Presser, Part III

It is now generally conceded that a good photograph will afford a pleasure and entertainment to a greater number of people, at considerably less cost, than any other known musical instrument. For convenient little machines to take the summer out on, to the mountains, to the sea, to the car, to the lake or mountain resort, we offer a half dozen different compact, light-weight styles, including the Victor, Girod, and others. \$25.00 and up. See our catalogues.

The special introductory price in advance of publication is 12 cents, postpaid.

Twelve Well-known Nursery Rhymes
By Greenwald

This collection by Mr. Greenwald is especially designed from his teaching works. He employs twelve traditional nursery rhymes with original tunes but he has supplied new accompaniments, so arranged that the pieces may be used either on piano or instrumental numbers. The tests of the pieces are varied and full, and in addition complete directions are given for acting out the songs or playing them as games. Each song has an appropriate title and the lyrics are given in a clear and logical manner so that the work of both teacher and student becomes a pleasure.

The special introductory price in advance of publication is 25 cents, postpaid.

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THE ETUDE

A Volume of Original Four-hand Pieces

We believe this compilation will prove most acceptable to the many lovers of duet playing. Many players tire of using arrangements and would prefer to prefer pieces originally written for four hands. This book will be made up entirely of such pieces, gels culled from many sources. The best modern composers are represented together with pieces which have been taken up too soon and it is the intention that this book shall be used as a present blank prepared for that purpose or so worded that it will not be treated as an order for that purpose.

We also expect the customer to specify the date at which it would be most convenient to receive the music—this is important.

It has always been our policy to save our patrons every unnecessary expense and to make dealing with us as satisfactory and economical as possible. So we earnestly hope that each customer will take advantage of this offer and not put off ordering until it is too late to get the best service.

Early in the year, we believe, these may be recommended in simple terms; we need only to be told how many pupils are expected in each grade, the branches taught (piano, violin, voice, etc.), the age of the material, etc. We will be pleased to advise you in detail the most profitable method of teaching.

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settling their accounts as soon as

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To avoid any possible confusion our

patrons are asked to observe the following

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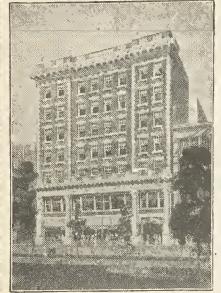
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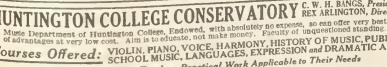
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